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**GOSPEL MUSIC**

*Follows page 42*

VOLUME 100 NO. 41

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

October 8, 1988/\$3.95 (U.S.), \$5 (CAN.)

## Fems Take To Hard Rock, Radio Call-Out Suggests

BY SEAN ROSS

NEW YORK Do Def Leppard and Guns N' Roses appeal to upper-demo females? Apparently. These and other rock acts are flourishing at top 40 radio despite the fact that an increasing number of the format's programmers are getting most of their musical input from adult women.

With the decline of the 7-inch single, most major-market top 40s have returned to call-out research—playing portions of songs over the phone for listeners to rate. And 12-24-year-old males, the demographic tradi-

tionally associated with rock acts, are usually not among those surveyed.

"The majority of people who listen to top 40 are women," says Jerry Dean, PD of Nationwide Communications' KLUC Las Vegas. "Our target audience is 18-34 female, and so that's all we test." Dean's group PD, Guy Zapoleon, told a panel at last month's National Assn. of Broadcasters convention that the use of male listeners in music research is a "luxury" (Billboard, Oct. 1). The general consensus at that panel was that only those top 40s that border on album rock still test men.

So how did "Sweet Child O'Mine" or "Love Bites" or "I Hate Myself For Loving You" become hits? (Continued on page 74)

## Retailers Weigh Variety Of Configurations Single Gets Big Play At NARM

BY KEN TERRY

SAN DIEGO The bewildering profusion of singles formats—ranging from 7-inch and 12-inch vinyl to cassette singles and maxisingles and the various types of CD-3s—was the focal point of discussion at this year's National Assn. of Recording Merchandisers Retailing Conference at the Hotel Del Coronado here.

At a morninglong session on Sept. 28, leading retailers, label marketing executives, and independent manufacturers chewed over the results of a consumer survey on singles buying and listened to presentations on CD-3 and prerecorded music packaging.

The most salient results of the singles study, part of an overall NARM/RIAA survey of 8,250 consumers conducted in June, are as follows:

- Of the total respondents, 4.4% had purchased a CD single (in most cases a CD-3) in the previous month, 0.9% on the day of the interview.
- Twenty-eight percent of the re-

spondents were very interested or somewhat interested in purchasing CD singles, and 18% said they expected to purchase the product in the next six months.

### Tough talk on back-announcing ... see page 4

• Of the CD singles buyers, only 6.5% were aged 12-17, roughly the target demographic for CD-3s; 48% were 18-25; and 31% were 26-35.

• In all singles configurations, the percentage of buyers aged 12-17 was lower than that of consumers in the 18-25 category, and in some cases lower than the percentage in the 26-35 bracket. For the 7-inch single, the ratio of 12-17, 18-25, and 26-35-year-olds was 20-to-40-to-22; for 12-inch singles, 15-to-53-to-23; and for cassette singles, 26-to-52-to-14.

• The cassette single has been accepted by a large segment of the buying public. Of the total respondents, 21% had purchased a cassette single in the prior month and 5.2% had bought one or more of them the day

(Continued on page 77)

## IFPI, BIEM Set New Rate For CD Royalties

BY NIGEL HUNTER

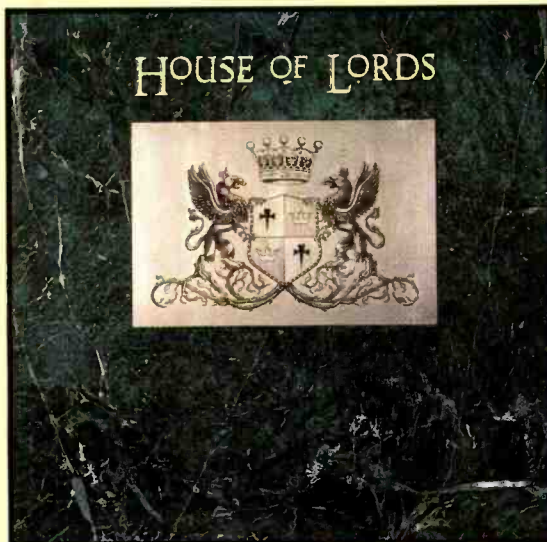
LONDON An agreement on an amended standard contract that will provide the framework for the payment of mechanical royalties in Europe into the next decade has been reached between label trade group IFPI and BIEM, the international bureau of societies administering recording rights and mechanical reproduction.

The most significant change to the IFPI-BIEM standard contract that expired last Dec. 31 is the basis on which CD royalties are calculated.

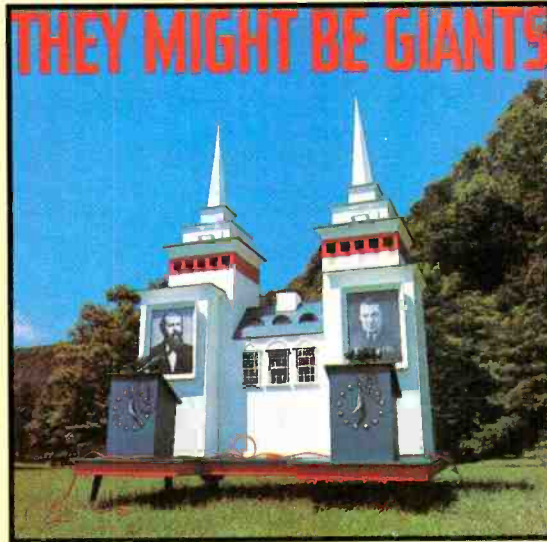
Under the new agreement, CD royalties will be calculated at 11% of the CD's published price to dealers, commonly known as PPD, minus adjustments for bonuses and discounts, a packaging deduction of 10%, and a "transitory" deduction of 20%.

(Continued on page 82)

ADVERTISEMENTS



The power. The glory. "HOUSE OF LORDS" 8530-1-R. Their self-titled debut album, heralding the arrival of Simons Records, will arrive in stores on October 17. Featuring the first single, "I WANNA BE LCVED." On Simons Records, marketed and distributed by RCA.



THEY MIGHT BE GIANTS are back to rock your world with their new album "Lincoln" on Bar/None Records. 18 songs full of love, wit, passion and hairpieces. Their recent success on MTV and their progressive AOR hit "Don't Let's Start" is sure to be surpassed by radio-ready picks "Ana Ng," "They'll Need A Crane," and "Purple Toupee." Catch their national fall tour. Dial-A-Song: 718-387-6962. Ordering info: 212-995-0650 (Bar/None-Restless 72600.)

## WTG Stands For Big West Coast Doings For CBS

BY DAVE DIMARTINO

LOS ANGELES In a major bid for a strengthened West Coast presence, CBS Records has officially launched WTG Records—its long-anticipated Los Angeles-based label, which, in the words of CBS Records Division president Tommy Mottola, will be "a full-fledged third CBS label, as important and with as much autonomy as Epic and Columbia Records."

According to Jerry Greenberg, senior VP/GM of the new label, WTG staffing will at first be A&R and promotion oriented, with Epic initially assisting with "some promotion, all the marketing, publicity, and video."

The label name itself is the result of much deliberation, says Greenberg—particularly after several other potential monikers met clearance problems.

(Continued on page 77)



MICKEY GILLEY

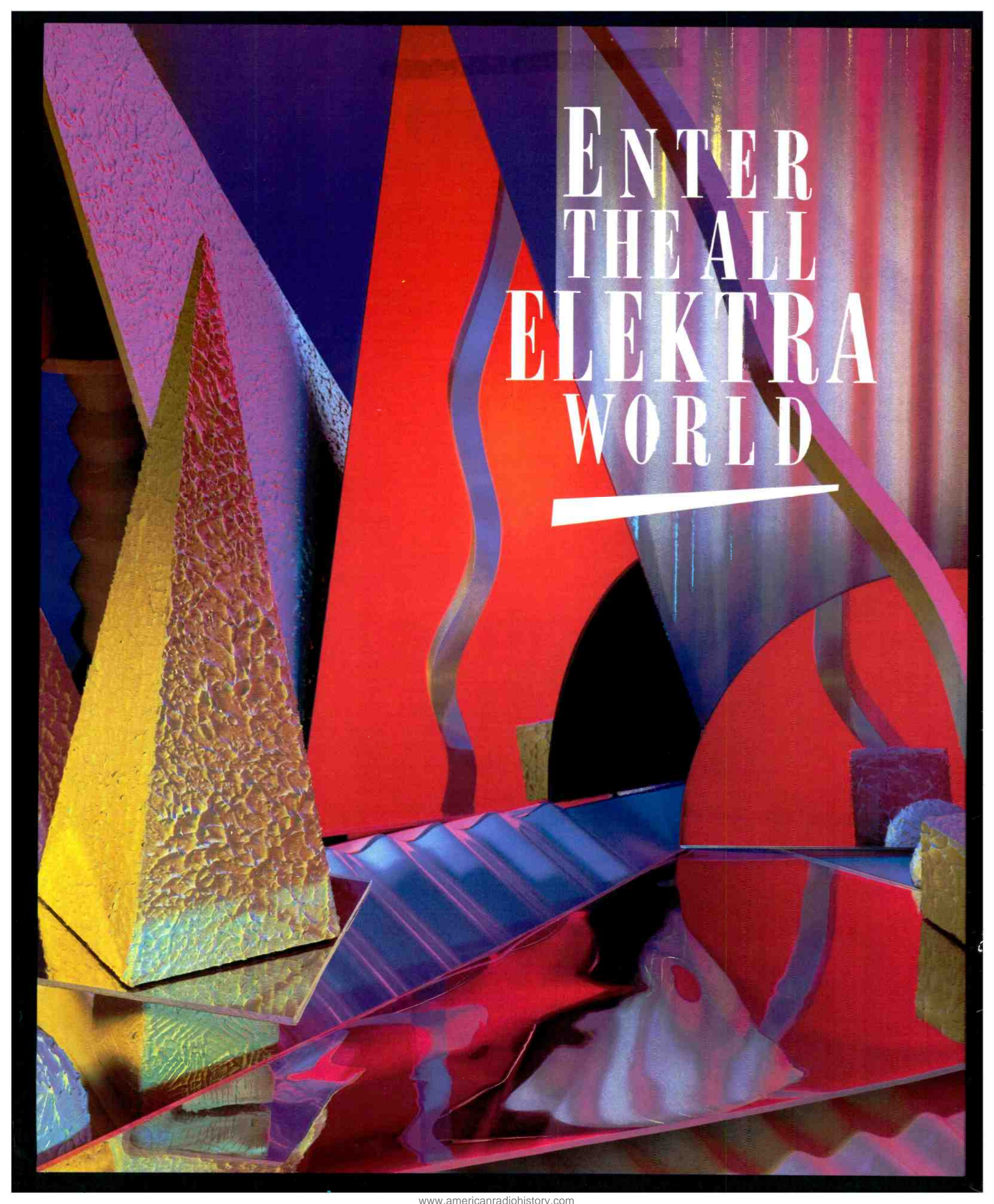
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Teddy Pendergrass  
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Simply Red  
Starpoint  
The Sugarcubes  
Keith Sweat  
10,000 Maniacs



TODAY AND TOMORROW

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# Tough Talk On Back-Announcing

## NARM-goers Air Views On RIAA Study

This story was prepared by Ken Terry and Geoff Mayfield.

**SAN DIEGO** The Marketing Committee of the Recording Industry Assn. of America is considering several methods of convincing radio stations to increase front- and back-announcing of song titles and artists.

Richard Palmese, executive VP of marketing and promotion for MCA Records, told attendees at the Sept.

27-29 Retailers Conference of the National Assn. of Recording Merchandisers at the Hotel Del Coronado here, "The first step is to make this problem known to all radio programmers." One way to do that, he suggested, is for representatives of record retailers and manufacturers in each market to approach program directors, sales managers, and station owners at outlets that currently de-emphasize song identification.

While he stopped short of advocating label reprisals in the areas of advertising or promotional goodies, he did point out that it would be most effective to talk to those radio personnel "who are always asking us for advertising."

In addition, Palmese said it might be a good idea for artists to do special IDs for stations that consistently back-announce, and for labels to direct advertising and promotional dollars to those outlets.

Asked to expand on this suggestion, Palmese told Billboard, "If an artist is coming to town, I'd like to reward the station that cares enough to identify the music that it's playing and the artist."

At the same time, the MCA executive made it clear the RIAA wishes to pressure uncooperative broadcasters through friendly persuasion rather than by more forceful means. Having local dealers and label reps approach stations in their markets, he noted, "is a great way to handle it. Because these people have relationships and very good friends at radio stations, and if people did talk to them about [back-announcing], I suspect they'd cooperate."

Palmese also told conference attendees that the RIAA may take out generic ads in tip sheets with a slogan along the lines of "When you play it, say it."

The NARM attendees made other suggestions for rectifying the situation. Ned Berndt, VP of Miami-based Q Records & Video, proposed having

(Continued on page 76)



**Pledge Of Allegiance.** Allegiance Records announces a distribution agreement with John Denver's Windstar Records. Shown, from left, are Marty Goldrod, president, Allegiance; Denver; and Bill Valenziano, CEO, Allegiance.

## Blockbuster-Major Merger Awaits Legal Resolutions

BY EARL PAIGE

**LOS ANGELES** The merger of the nation's two leading video superstore franchisers, Blockbuster Entertainment and Major Video, continues to be tied up by franchisee suits in federal courts around the country and is fueling wild speculation on Wall Street.

In the latest development, a move for a preliminary injunction to halt the merger was denied Sept. 26 in U.S. District Court for the Western District of Texas, with a trial date in that action now set for Dec. 27 (Billboard, Aug. 6).

At the same time, Blockbuster says it has entered into a stipulation with a franchisee litigant in U.S.

District Court in Rhode Island. Blockbuster will refrain from consummating a merger in nine Northeastern states pending a separate preliminary injunction hearing set for Oct. 13 (Billboard, Oct. 1).

Yet a third federal suit was filed by a franchisee Aug. 19 in U.S. District Court for the Southern District of Florida (Billboard, Sept. 17). This action does seek damages, but unlike the other two it does not seek a halt to the merger. No hearing date has been set yet for this suit.

All three federal suits are filed against both Blockbuster and Major.

Blockbuster is making no comment beyond a brief release de-

(Continued on page 77)

## Summer Olympics Beat Video Rentals To The Finish Line

### Stores Benched As U.S. Watches Games

BY BRUCE HARING

**NEW YORK** The thrill of victory and the agony of defeat are hitting some video retailers close to home during the Summer Olympics. While blank-tape sales are reported up, rental business is down as much as 30% in some locations.

The severe drop in business was not entirely unexpected, dealers maintain. The traditional back-to-school slowdown and the lack of hit releases of late are also fueling the lag in customer traffic.

Television ratings for the summer games have demonstrated the public's fascination with the Olympics. After a slow start in viewership, the seven nights of NBC-TV Olympics coverage for the week ending Sept. 25 captured the first seven positions in the national top 10 ratings, according to the A.C. Nielsen Co.

"It's costing us \$1,000 a day in total income," says David Ballstadt, president of the 11-store Adventures in Video in Minneapolis. Ballstadt has not broken down the loss by prerecorded rentals/sales or blank tapes, but he says this year's Olympics in Seoul, South Korea, have been far more damaging than the '84 games in Los Angeles.

"Those games were held during the summer, which makes a difference, and there were a lot of daytime events," Ballstadt says. He compares the 1988 Olympics shortfall with his \$46,000 loss during last year's baseball playoffs and World Series.

Peggy Lake, owner of retailer/rackjobber Country Home Video in Sanger, Calif., reports that the Olympics "are killing us."

"Everybody's watching, and no one's renting movies," Lake says. She reports her rental business off "at least 30%" but also details a boom in blank-tape sales. "We had to go out and buy some more. When the Olympics come, we know that will

happen."

In Mesquite, Texas, business has been "very bad" at Video Now #2, part of a three-store chain. But store manager Janice Yarbrough reports the chain is selling a normal amount of blank tapes.

Mellany Crawford of Pronto Video in Dallas says her business is down despite customer complaints about

(Continued on page 83)

## More Evangelicals Take Stand Vs. 'E.T.,' MCA

**NASHVILLE** Following the lead of the Southern Baptist Convention (Billboard, Sept. 10), the National Assn. Of Evangelicals has called on its members to boycott the purchase of MCA Home Video's cassette of "E.T.—The Extra-Terrestrial" in retaliation for Universal's theatrical release of "The Last Temptation Of Christ."

The NAE, based in Wheaton, Ill., and founded in 1942, says it represents about 50,000 Protestant churches with a combined membership of approximately 4 million members. There have already been preorders for 10.6 million copies of "E.T.—The Extra-Terrestrial," which is due for release in October.

Donald R. Brown, the NAE's di-

rector of information, was vague on whether the NAE would engage in anti-"E.T." action with other religious groups, but he did confirm that additional protests were being discussed by NAE leadership.

In a news release dated Sept. 28, NAE executive director Dr. Billy Melvin is quoted as saying: "We believe MCA/Universal should be held accountable for their intolerance and insensitivity."

His organization asks evangelicals to boycott the video, the film, and theaters showing the film and to write MCA Inc. president Sidney Sheinberg to show their discontent. MCA Inc. is the parent company of both Universal and MCA Home Video.

EDWARD MORRIS

## EXECUTIVE TURNTABLE

**BILLBOARD.** Billboard in New York appoints **Jim Beloff** national advertising director, music. He was advertising director/East for P.C. Week magazine.

**RECORD COMPANIES.** Jerry Greenberg is named senior VP/GM of WTG Records by CBS Records Division in New York. He was president, Atco Records and Custom Labels (see story, page 1). CBS Records Division in Los Angeles appoints **Michael Lewis** associate director, A&R administration, West Coast. He was associate director, A&R administration, in New York for the label. CBS Records in Los Angeles appoints **Howard Gorbis** marketing coordinator. He was account service rep for the label. CBS Masterworks in New York names **Kevin Knee** director, A&R, for the FM Label. He was Colorado local promotion manager for Columbia Records. CBS International in New York appoints **Paul Russell** senior VP. He continues as managing director and CEO for CBS Records U.K. CBS Records U.K. in



BELOFF



GREENBERG



RUSSELL



CAPARRO

London names **Jonathan Morrish** director, corporate press and public relations. He was head of corporate press and public relations for the label.

PolyGram Records in New York appoints **Jim Caparro** senior VP, national sales and branch distribution, and **Brian Kelleher** VP, special markets. They were, respectively, VP of sales for Epic/Portrait/CBS Associated Labels and VP of operations for PolyGram Publishing.

**Howie Klein** is named Warner Bros. Records VP/GM for Sire Records by Warner Bros. Records and Sire Records in Los Angeles. He was VP/GM for the label. Warner Bros. Records in Los Angeles names **Doreen Rossato** publicist. She was national tour coordinator and publicity assistant.

Elektra Records in Los Angeles names **Susan Drew** to the A&R staff. She was manager, A&R, for PolyGram Records.

Profile Records in New York appoints **Gaile Vazbys** creative services



KELLEHER



KLEIN



DREW



BUSH

coordinator and **Betsy Grant** national sales and marketing coordinator. They were, respectively, assistant to the art director and national retail/promo coordinator, both for the label.

Mute Records in New York makes the following appointments: **Peter Wright**, label manager; **Beth Bellis**, national director, publicity; and **David Bassin**, national director of promotion, Los Angeles. Wright was domestic buyer for Caroline Records; Bellis was director, publicity, for Upside Records; and Bassin was director, Western Assn. of Rock Disc-Jockeys.

**PUBLISHING.** Brian Bush is named senior VP/chief financial officer by EMI Music Publishing in Los Angeles. He was finance director/deputy managing director for Warner/Chappell Music.

**Richard S. Garrambone** is named director, sales and marketing, general licensing, for BMI in New York. He was manager of client services for Lord, Geller, Federico, Einstein Direct.

Peer Southern in New York names **Frank Carrado** creative coordinator/East Coast. He was assistant coordinator for the New York Music Awards.

• VIDEO PEOPLE on the move, see page 58

# Billboard CONTENTS

VOLUME 100 NO. 41

OCTOBER 8, 1988

## LASERDISKS IN PARADOX

The good news for laserdisks is that home video suppliers are showing more interest than ever before. The bad news is that laserdisk players are more expensive than ever before: Hardware makers have stopped producing videodisk-only units and now offer only combi-players that sell for \$1,000 and up. Senior news editor Ken Terry reports. **Page 6**

## 'Safe Harbor' Sinking

Sen. Jesse Helms has apparently won his battle to wipe out the "safe harbor" provision and prohibit radio and TV from broadcasting indecent speech at any hour. Billboard's Bill Holland reports. **Page 18**

## THE WORLD OF GOSPEL MUSIC

The gospel music industry has rid itself of a general malaise: Record company staff and roster cuts seem to be past, TV appears to have run out of indiscreet evangelists, and many top names have hot new releases. Billboard gospel editor Bob Darden reports in this special section, which follows page 42. And don't miss this week's Commentary (page 9), in which Gospel Music Assn. president-elect and Sparrow Corp. president Billy Ray Hearn reflects on the Christian music business' search for an identity.

## How Low Can They Get?

Two classical labels have introduced CD lines at superlow prices. The labels are Capriccio and Stradivari, and the prices range from \$2.50-\$2.95 per disk. Classical editor Is Horowitz reports. **Page 29**

## FEATURES

70 Album & Singles Reviews	84 Inside Track
32 The Beat	34 Jazz/Blue Notes
34 Boxscore	29 Latin Notas
6 Chartbeat	73 Lifelines
29 Classical/Keeping Score	36 Nashville Scene
41 Clip List	18 Outa' The Box
31 Dance Trax	20 Power Playlists
4 Executive Turntable	52 Retail Track
34 Gospel Lectern	25 The Rhythm & the Blues
54 Grass Route	10 Vox Jox
74 Hot 100 Singles Spotlight	

## SECTIONS

25 Black	40 Music Video
66 Canada	42A Pro Audio/Video
62 Classified Actionmart	10 Radio
9 Commentary	51 Retailing
36 Country	32 Talent
69 Financial	73 Update
58 Home Video	45 Video Retailing
64 International	

## MUSIC CHARTS

Top Albums		Hot Singles	
28 Black	15 Adult Contemporary	15 Adult Contemporary	
52 Compact Disks	26 Black	26 Black	
37 Country	27 Black Singles Action	27 Black Singles Action	
68 Hits of the World	38 Country	38 Country	
29 Latin	39 Country Singles Action	39 Country Singles Action	
16 Modern Rock Tracks	74 Crossover 30	74 Crossover 30	
78 Pop	30 Dance	30 Dance	
16 Rock Tracks	68 Hits of the World	68 Hits of the World	
35 Spiritual	72 Hot 100	72 Hot 100	
	75 Hot 100 Singles Action	75 Hot 100 Singles Action	

## VIDEO CHARTS

59 Business And Education	49 Videocassette Rentals
59 Health And Fitness	60 Videocassette Sales
45 Kid Video	58 Videodisks

# PolyGram Acquires Welk Catalogs

## Purchase Price Believed To Be \$25 Mil

BY NIGEL HUNTER

LONDON The Lawrence Welk Music Group catalogs have been acquired by PolyGram International Music Publishing.

The transaction, the announcement of which Sept. 28 took many acquisition-minded U.S. publishing sources by surprise, will be completed by

year's end and will double PolyGram's worldwide publishing resources. Although the purchase price was not disclosed, music publishing insiders say PolyGram is paying about \$25 million for the catalogs.

PolyGram has revived its music publishing interests since the sale of its Chappell Music unit several years ago. There is further speculation in

fact that PolyGram is a prime candidate to buy Tree Music, the venerable U.S. country music catalog.

The Welk Music Group was set up 30 years ago as a provider of music for founder Lawrence Welk and his TV program. It eventually acquired 103 publishing firms, which have since been incorporated into eight companies: T.B. Harms Co., which was founded by composer Jerome Kern and contains many of his copyrights; Vogue Music; Bibio Music Publishers; Hall Clement Publications; Somebody's Music; Jack And Bill Music Co.; Harry Von Tilzer Music Co.; and Champagne Music Inc. Also in WMG are Welk Music Group Limited U.K. and Welk Music Group Australia.

"This is a major step forward in the development of the PolyGram publishing operations," states WMG CEO David Hockman. "In the Welk Music Group we have acquired one of the industry's most prestigious catalogs, whose range, depth, and breadth of quality music span some of the greatest music from the '20s to the present."

Hockman adds that Welk's strong Nashville presence will complement PolyGram's recent acquisition of Cedarwood catalog acquisition and, coupled with the Dick James Music catalog (PolyGram's first capture after returning to music publishing), makes the company "a significant powerhouse" in this area of the mu-

(Continued on page 77)

# It's Unanimous: Senate OKs Child-Porn Act 97-0

BY BILL HOLLAND

WASHINGTON Music, video, and other entertainment industry lobbyists' hopes for compromise legislation faded Sept. 28 as the U.S. Senate voted 97-0 to pass the controversial Child Protection and Obscenity Enforcement Act as an amendment to a completely separate bill.

The parliamentary move, orchestrated by Sen. Strom Thurmond, R-S.C., and several other conservative Republicans, ended hopes that a compromise bill could be forged to separate the child-porn section of the act from the much-criticized section that creates sweeping federal seizure and

forfeiture provisions for individuals and businesses prosecuted for possessing products deemed obscene.

Critics of Title II of the act warned that the measure would also jeopardize legitimate retailers and their employees, record companies, publishers, broadcasters, and movie studios not in the business of peddling hardcore pornography.

The measure now goes to the House. The House Subcommittee on Crime has so far deferred action on the act and has sidetracked several attempts at markup.

Now that the measure is part of another bill, the Parental Leave

(Continued on page 83)

# Audio/Video Racker/One-Stop Hosts Sales Meet In Pa. Interstate Expands Its Revenue Base

BY IRV LICHTMAN

HERSHEY, Pa. Although it eschewed the acquisition route to growth in the past year, Interstate Group Inc., the racker/one-stop serving a wide swath in the Northeast and mid-Atlantic states, is still on an upward sales curve.

The company, which deals primarily in prerecorded audio and video software, has seen sales grow 17% in a year's time. Interstate, a privately held company, does not publicly break out its revenues and profits in dollar terms.

While Interstate uses a fiscal year accounting system—shifted this year to April—its key executives have reported its sales year to Billboard using a different yet appropriate time frame: from its sales meeting in September 1987 to one held here Sept. 22-25 under the banner of "Profits Demand Quality." The meeting drew some 80 staffers from the field and Interstate's headquarters in Hagerstown, Md. Also, guest ranks swelled to well over 150 with label and home video reps in attendance to exhibit or make product presentations at a two-hour trade show Sept. 23.

In citing the past year's 17% sales increase, executives Dick Greenwald, president, and Steve Kugel, executive VP, say the increase was the result of better results from existing stores and expansion by some accounts. Both executives decline to report on profits.

Interstate's racking operation accounts for 85% of its dollar volume, with the remaining 15% coming from

its one-stop operations.

According to Kugel, some 64% of Interstate's business stems from front-line (53%) and budget (11%) prerecorded audio software, while 23% of its dollars is generated by prerecorded video, which consists entirely of titles selling at list prices of \$29.95 or below. Other product lines handled by Interstate are audio/video accessories (8%), computer software (1.5%), and paperbacks (3.5%).

In breaking down the company's prerecorded audio software business, Kugel says cassettes are at 69%; CDs at 26%; and vinyl at 5%.

Kugel notes a year's growth in the accounts serviced by the rack unit and the Providence, R.I.-based one-stop business: 550 racks compared with last year's 490 and 400 one-stop accounts compared with 300.

In acknowledging the "accelerat-

(Continued on page 73)

# WCI Spreads Its Classical Wings With Teldec, Virgin

BY KEN TERRY

LOS ANGELES The Warner Communications Inc. Music Group is about to launch a major drive to establish itself in the classical music market. This month, WEA Corp., the group's distribution arm, will take on U.S. distribution of imported records from Teldec, the West German classical label that WCI acquired several months ago.

In addition, Virgin Records, which WEA distributes domestically, will launch Virgin Classics Oct. 14 with 15 titles. Virgin's classical product, like Teldec's, will be manufactured in Europe.

Although WEA has long handled the Nonesuch classical line, part of Elektra/Asylum, and the small Fin-

nadar label under the Atlantic banner, the Teldec move represents the company's first major thrust into the domestic classical market.

Teldec, an important label in West Germany, has an active repertoire of about 400 titles, many featuring major orchestras and soloists. Besides its fall release of 20 newly recorded titles, WEA plans to roll out the entire Teldec catalog in the U.S.

WEA could not handle Teldec in the U.S. until recently, when Teldec's distribution deal with Koch Import Services expired (Billboard, Oct. 1).

Now that it has rights to Teldec product as well as to releases from Virgin Classics, WEA plans to mar-

(Continued on page 73)

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# Combi-Player Demand, Prices Rise

## Lower-Cost Units Fade From Scene

BY KEN TERRY

LOS ANGELES At a time when home video suppliers are starting to show increased interest in laser videodisks, laserdisk players are paradoxically becoming more expensive.

Ironically, this situation is a direct result of the CD video marketing strategy of the electronics companies. Although hardware and software executives agree that 8- and 12-inch-laserdisk configurations will continue to drive the market, pure videodisk machines for less than \$1,000 are no longer available; in that price range, the consumer must now purchase combi-units that play both the larger laserdisks and 5-inch audio and video CDs.

Pioneer, which used to be the sole U.S. marketer of laserdisk players, has dropped its lower-priced videodisk-only machines and replaced them with combi-players. Yamaha, Magnavox, and Sony have also rolled out combi-players but not videodisk-only units.

Pioneer's older laserdisk players

retailed for as little as \$550; its new combi-players, the CLD 1030 and the CLD 3030, carry list prices of \$900 and \$1,300, respectively. Similarly, Sony's two combi-players list for \$900 and \$1,400. Yamaha's machine carries a \$799 list, and Magnavox has a \$750 combi-unit.

Mike Fidler, marketing VP for Pioneer, says the company is still selling high-end laserdisk-only machines, with prices ranging up to \$1,700. But at this point, he says, the company's combi-players "represent the bulk of our sales." He estimates that Pioneer has moved 40,000-50,000 combi-players. In the videodisk/combi-equipment field, he says, "we've doubled our sales this year [fiscal year ending Sept. 30], after doubling sales the previous year."

Pioneer dropped its low-priced videodisk-only model, Fidler says, because "we didn't feel it was cost-effective to keep it out there without a significant spread between the price points" of the videodisk-only and combi-players. Reminded that the low-end videodisk player was consid-

erably less expensive than Pioneer's combi-players, he admits that the firm wasn't making any money on the older laserdisk machine.

Hardware manufacturers are moving into the combi-player market, Fidler suggests, because consumers are already oriented to CDs, and CD video is "a way to easily bridge the fact that you have the same capabilities for video [as for audio], with digital sound."

Moreover, he points out, positioning laser videodisk hardware as CD video helps distinguish the product from VCRs; instead of being just a high-quality adjunct of the VCR market, CDV players are seen as something new and different.

Bruce Market, national manager of sales and marketing for Yamaha Corp., says his company decided not to put out a videodisk-only player because  
(Continued on page 82)



Fun, Jesse, Fun. The Rev. Jesse Jackson, left, shares a laugh with Public Enemy's Flavor Flav, center, and singer Roberta Flack backstage at Stevie Wonder's recent concert at New York's Radio City Music Hall.

## But \$35 Million Is Still Needed

# Rock Hall: Full Speed Ahead

BY CARLO WOLFF

CLEVELAND Despite difficulties in fund-raising and a key leadership vacancy, state and city political leaders here have pledged that the Rock and Roll Hall of Fame and Museum complex will definitely be constructed in this northern Ohio city.

Hall officials acknowledged at a Sept. 26 news conference that various problems and delays have prompted doubts about Cleveland's hold on the \$48 million project.

But \$9 million in contributions from Cleveland corporations and foundations over the past six months have hall and government officials proclaiming that the project is on course, with the opening targeted for spring 1992.

"Last year, I was a little bit worried about whether or not we were going to pull this off," said Cleveland

Mayor George Voinovich. But assurances from the private sector that the hall will be a success have buoyed his hopes. "For the first time in this entire project, I feel confident that we will build the Rock and Roll Hall of Fame in Cleveland. Period."

The press briefing detailed plans for the hall's interior and noted that the on-again, off-again search for a project director, begun in spring 1987, is expected to end in eight weeks with the selection of a new administrator. The project's original leader, Christopher Johnson, resigned in April.

The news conference marked the first public statements from hall officials since January, when the annual induction ceremonies were held in New York.

Flanked by Democratic Congresswoman Mary Rose Oakar and Voinovich  
(Continued on page 84)

## Anticopying Chip Clears

# Way For Dual-Deck VCR

WASHINGTON The Motion Picture Assn. of America has approved the manufacture and sale in the U.S. of a dual-deck videocassette recorder patented by Go-Video Inc. of Scottsdale, Ariz.

The Sept. 28 announcement from the MPAA and Go-Video says the firm's VCR-2 will be armed with an anticopying circuit that in conjunction with the encoding of prerecorded videocassettes will prevent illegal duplication of films by deck-to-deck copying.

MPAA president Jack Valenti called the action "unprecedented" and "a major step forward."

The Go-Video circuitry will not interfere with the effectiveness of Macrovision anticopying technology currently in use. According to R. Terren Dunlap, CEO of

the firm, the anticopying device will not prevent the dual deck from copying prerecorded videocassettes that do not have Go-Video's prevention signal or Macrovision.

Further, the circuitry does not alter the VCR-2's ability to copy two TV programs simultaneously, edit, or transfer prerecorded material between formats.

Go-Video is pursuing an anti-trust lawsuit against Japanese and Korean VCR manufacturers who have, the firm charges, boycotted the firm and refused to supply critical parts for the VCR-2. MPAA and its members are also named in the suit, which was filed before the MPAA's Sept. 28 announcement.

BILL HOLLAND

## Stately Top 10 Debut For 'New Jersey';

# Leppard's 5th Single 'Bites' Into No. 1

BON JOVI's "New Jersey" enters the Top Pop Albums chart at No. 8. It's only the second album to debut in the top 10 this year, following Van Halen's "OU812," which bowed at No. 5 in June. "New Jersey" is off to a faster start than Bon Jovi's previous album, "Slippery When Wet," which took four weeks to reach the top 10.

Bon Jovi isn't the only metal-oriented band making noise this week. Metallica's "... And Justice for All" leaps to No. 6 in its third week on the pop albums chart, which is by far the band's best showing to date. Its previous best mark came last year when it hit No. 28 with "The \$5.98 E.P.: Garage Days Re-Revisited."

On the Hot 100, Def Leppard lands its first No. 1 hit with "Love Bites." It's the fifth single from the band's "Hysteria" album, which holds at No. 2 after spending six weeks at No. 1. Each of the "Hysteria" singles has climbed higher than the one before it. "Women" stalled at No. 80, "Animal" reached No. 19, "Hysteria" made No. 10, and "Pour Some Sugar On Me" hit No. 2.

Def Leppard is the third metal band to land a No. 1 hit in the past year, following Whitesnake ("Here I Go Again") and Guns N' Roses ("Sweet Child O' Mine"). Guns N' Roses hit No. 1 just three weeks ago, which means that Bobby McFerrin's a cappella smash was sandwiched at No. 1 between two hits by metal bands.

Also: "Love Bites" is the second No. 1 hit of 1988 for producer Robert John "Mutt" Lange. It follows Billy Ocean's "Get Outta My Dreams, Get Into My Car."

**FAST FACTS:** Phil Collins' "Groovy Kind Of Love" leaps eight notches to No. 6 on the Hot 100, becoming his 13th consecutive top 10 hit. That tally includes four singles from his "No Jacket Required" album, five hits from Genesis' "Invisible Touch" album, and the one-off singles hits "Against All Odds," "Easy Lover" (with Philip Bailey), and "Separate Lives" (with Marilyn Martin).

George Michael's "Kissing A Fool," the sixth single from his "Faith" album, is the top new entry on the Hot 100 at No. 47. It will be interesting to see if Michael does better than fellow superstars Michael Jackson, who stalled at No. 11 with his sixth single from "Bad," and Whitney Houston, who peaked at No. 9 with her fifth single from "Whitney."

Bobby McFerrin's "Simple Pleasures" jumps to No. 5 on the pop albums chart, while the "Cocktail" soundtrack holds at No. 4. Both albums include McFerrin's former No. 1 single, "Don't Worry, Be Happy," which is

the first No. 1 hit to appear on two albums in the top five since Barbra Streisand & Neil Diamond's "You Don't Bring Me Flowers" a decade ago.

Bobby Brown's "Don't Be Cruel," his second solo album since leaving New Edition, jumps to No. 14 on the pop albums chart, leapfrogging over New Edition's "Heart Break," which holds at No. 15. New Edition was viewed as a teeny-bopper act when it first topped the black chart five years ago with "Candy Girl"; today the group and its former lead singer account for two of the top 15 pop albums.

Ice-T is on the verge of becoming a household name. The rapper's second album, "Power," leaps to No. 49 in its second week on the pop albums chart. This already tops Ice-T's first album, "Rhyme Pays," which reached No. 93 in November.

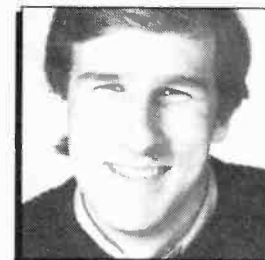
Elektra has three albums in the top 10 for the first time in eight years: Tracy Chapman (No. 3), the "Cocktail" soundtrack (No. 4), and Metallica's "...And Justice For All" (No. 6).

Levert's "Addicted To You" holds at No. 1 on the Hot Black Singles chart for the second week. It's the trio's third No. 1 black hit in just over two years, following "(Pop, Pop, Pop, Pop) Goes My Mind" and "Casanova."

**WE GET LETTERS:** Rich Appel of CBS in New York was struck by the fact that the No. 1 and No. 2 hits two weeks ago—Bobby McFerrin's "Don't Worry, Be Happy" and Guns N' Roses' "Sweet Child O' Mine"—represent opposite extremes in music. Appel found other "odd couples" that were No. 1 and No. 2 simultaneously: the Singing Nun's "Dominique" and the Kingsmen's "Louie Louie"; Donny Osmond's "Go Away Little Girl" and Rod Stewart's "Maggie May"; Sgt. Barry Sadler's "Ballad Of The Green Berets" and the Rolling Stones' "19th Nervous Breakdown"; and the Edgar Winter Group's "Frankenstein" and Paul McCartney & Wings' "My Love."

Gregory Phelan of Los Angeles notes that the Escape Club's "Wild, Wild West" is the third top 30 pop hit so far this year to mention the group's name in the lyrics. It follows J.J. Fad's "Supersonic" and the Fat Boys & Chubby Checker's "The Twist."

David Baskind of Horizon Records in Oxford, Ohio, notes that "The Loco-motion" is the seventh song to hit the top 40 on the Hot 100 in the '60s, '70s, and '80s. It follows "Stand By Me," "Cupid," "Daddy's Home," "Hey There Lonely Girl," "Everlasting Love," and "I Can't Help Myself."



by Paul Grein

NOTHING HAS EVER CAPTURED THE POWER OF MONEY...

NOTHING HAS EVER CAPTURED THE PASSION OF MONEY...

NOTHING HAS EVER CAPTURED THE ALL OUT INTENSITY OF MONEY...

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NOTHING TO LOSE




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A full-page photograph of Deniece Williams. She is smiling and looking towards the camera. She has voluminous, curly hair and is wearing a white, long-sleeved, V-neck top with puffed sleeves and blue jeans. Her hands are clasped in front of her. The background is a light-colored, vertically-paneled wall.

DENIECE  
WILLIAMS  
IS  
"AS GOOD  
AS IT GETS."


Her phenomenal first single, "I Can't Wait," produced by master hit maker <sup>38-08014</sup> George Duke, is already an urban smash and is crossing over with major CHR adds in Los Angeles, New York, San Francisco, Phoenix, Atlanta and Chicago.

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# Can Companies Coexist With The Mainstream? Christian Labels Search For Identity

BY BILLY RAY HEARN

When I started Myrrh Records at Word Inc. 16 years ago, the contemporary Christian recording business was like a child preparing for his first day of school. He is apprehensive about being sent off into a new world of education, discipline, and peer pressure. He wants to fit in, to be liked, and though he has yet to know the meaning of the word, he wants to be respected.

Sixteen years later, the Christian-music business is like a teenager searching for his identity while contemplating adulthood. He is older, a little wiser, but still swayed by the influence of his peers. His need for respect is stronger than ever, but he is beginning to understand that respect is earned through individuality, not imitation.

There are many influences pressuring Christian record companies to conform into something different from what we are. There is the mainstream industry, with its big budgets and marketing philosophies that say if we want to succeed, we should adopt similar strategies. There is an anticontemporary-music crowd in the church that would have us produce only what would be acceptable during a Sunday morning church service. And there are those who claim today's contemporary Christian music is satanic and should be abandoned.

These influences are not ignored. Yet as a maturing industry, we must carefully consider what our purpose or calling is and not be tempted by what is currently popular or successful or be stuck in the mire of arguments based on differences in taste and culture.

For years we have attempted to coexist within the record-industry infrastructure while serving our very special constituency, the church. We

have endeavored to run professional businesses with integrity while remaining accountable to our purposes and responsibilities to the church.

Unfortunately, in our early years we spent most of our time trying to look and act like mainstream record companies. Many in the church perceived us to be some entrepreneurial opportunists making money off the Gospel. Either we gave up trying to

students believe in God, 87% call themselves Christians, 59% are members of a church, and 33% consider themselves to be "born again" or evangelical.

Bridges of understanding between Christian record companies, our secular counterparts, and the church have been under construction since day one of our existence. Through distribution arrangements some of our

was widely agreed that Christian music was losing its focus, or, as stated, struggling with its identity. The period forced us into re-evaluating what the needs of the people were and how we were meeting, or overlooking, those needs.

Today as never before there is an urgency among Christian music record companies to describe who we are, what we are, and what we need to be doing. We are not an extension or small part of the overall record industry; we are a small part of the church. There is no need to be apologetic about that.

We are part of the church, but not necessarily "church music." We are unabashedly music with a Christian point of view. We do not represent a single congregation or denomination. Sometimes our music is meant for the church, and sometimes it is meant for the individual in the street.

As a part of the church, we must respond to its needs by being credible and producing music that is useful in its mission, that builds people spiritually and reaches the nonbeliever. We must strive not to compromise our convictions and to continue to produce music of moral value and biblical relevance.

But even as a part of the church, we must remain in business. Like our mainstream colleagues, we must keep abreast of industry and technological developments and produce music that is current in order to earn the ears of the people.

Though we are confident in the foundation of our identity and not ashamed about what motivates us, we do not wish to function as a segregated part of the recording industry, but would rather coexist creatively, even synergistically. After all, the fruit of our labor is music, which knows no bounds in its ability to communicate beyond the restrictive labels we place upon it.

**'We must produce music that is current in order to earn the ears of the people'**

*Billy Ray Hearn is president of the Sparrow Corp. and president-elect and past chairman of the board of the Gospel Music Assn.*



explain ourselves in the face of opposition or we became too concerned with being accepted by the mainstream to realize the message we were sending back to the church.

To the mainstream industry, we were often perceived as low-budget independents serving a subculture. True, the values and messages espoused in our music were and are biblical in nature, but the music was never intended to be exclusive to a Christian market. Even though we expanded from inspirational, black, and country into rock, pop, new wave, instrumental, and, more recently, rap and heavy metal, we were mostly dismissed as gospel music for a gospel market. Yet polls on religious attitudes in the U.S. show enormous potential for our music given the right exposure: According to one national survey, 94% of U.S. resi-

music has found its way into major retail chains (though stylistically lumped together in the gospel bin), while an educational emphasis with pastors and youth pastors has reassured many in the church about our role in the ministry.

But the understanding has been precarious, as we saw last year when the televangelists' scandals dominated the headlines. Within the church, the scandals cast a shadow of doubt on many "public" Christian people and companies. The core of our market did not lose faith, but those in the periphery kept their distance. In the mainstream, many threw the baby out with the bath water and suspected the whole lot of us of being two-faced charlatans.

Sales of Christian records sagged, but the Bakkers and Jimmy Swagart were only partially to blame. It



It is obvious that most retailers are interested in selling primarily CD albums, which generate the most revenue for them. Most of the chain stores in this market have relegated the vinyl albums and 45s to the back of the store and have reduced available inventory in these configurations drastically.

One chain has increased the price of a vinyl LP to that of the CD version in an obvious attempt to encourage CD sales while discouraging vinyl sales. This same chain has all but eliminated 45s, with the exception of cassette versions of singles that have been out for more than six months.

Record companies have a responsibility to the consumer to ensure that their product is indeed available to the consumer. There is still a market for the 45 single, and there will be one for a long time. Record labels and recording artists alike must insist that retailers provide consumers with all of the options available.

I have been collecting 45s for 20 years and will continue to do so for as long as I can get them. I call upon

all 45 collectors to make their feelings known to retailers and record companies, and I urge artists with faithful followings to take a strong stand on this issue.

David P. Cardin  
Albany, N.Y.

produced and -executed radio stations in America. Telling our listeners about their music has not slowed us down one bit.

Joel Salkowitz  
Steve Ellis  
WQHT-FM  
New York

## HOT FOR BACK-ANNOUNCING

We've been following the articles in Billboard regarding back-announcing new records on top 40 radio since earlier this year. Frankly, we don't understand the problem. WQHT-FM New York has been the leader in exposing new music in the No. 1 market in America for the last two years. During those two years we have been able to back- or front-announce virtually every new record on the radio station, even during lengthy music sweeps.

It only takes four words to say "new music from (artist)" before a regular station talk break begins. This can be done right over the intro of the next record if you're worried about stopping the forward momentum of the radio station.

"Hot 97" (formerly Hot 103) is widely regarded as one of the best-

## GO, ROY ROGERS!

Gerry Wood's country music columns are always a pleasure to read, but the recent one on Roy Rogers is a classic. If the Country Music Hall of Fame voters are only half as moved as I was, then Rogers is a cinch to be the next inductee. Here's hoping.

Pat Shields  
American Country Countdown  
Los Angeles

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

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## L.A. Stations Scramble To Topple Kingpin Dees

BY YVONNE OLSON

LOS ANGELES When the fall ratings book began, a lot of Los Angeles stations shuffled their morning shows, gearing up to challenge KIIS-AM-FM Los Angeles kingpin Rick Dees. But while a lot of stations have aspirations, few have ever come close to matching Dees' ratings.

In the spring Arbitrons, Dees was No. 1 in 12-plus listeners with an 8.7 share, ahead of news/talk KABC's Ken & Bob (with an 8.2), crossover KPWR's Jay Thomas (6.3), Spanish-language KTNQ's Humberto Luna

(whose 12-plus rating exploded from 3.9 to 5.2), and KLOS' much-heralded Mark & Brian (up from 3.6 to 4.3). Summer figures for L.A. are due out Tuesday (4).

Dees' dominance, even as KPWR overtook KIIS in overall numbers, has prompted a lot of changes around town. Only Ken & Bob and Luna have been with their respective morning shows longer than Dees has been with his. The last three years here have seen the debuts of Thomas, Mark & Brian, KRTH-FM's Steve Morris, KJOI's Roger Barkley, KOST's Mark & Kim, and most re-

cently KLSX's Peter Tilden.

And there have been other changes. Dees' onetime partner Ra-cheal Donahue has landed at KMPC-FM in hopes of establishing a presence for the fledgling rocker. KROQ has given its a.m.-drive slot entirely to onetime sidekick "The Poorman," moving anchor Richard Blade to another shift. Even KTWV "the Wave" has added a live voice, that of local veteran Danny Martinez.

You can tell why Luna and Ken & Bob are the only competitors with longevity. While Dees rates No. 1 in the 12-plus, 18-34, and 25-54 age groups in the spring Arbitron and second in the 35-64 group, Luna is fourth in the 12-plus and 18-34 groups, second with listeners 25-54, and fifth in the 35-plus group. Ken & Bob rank second in 12-plus group and fourth with listeners 25-54; in the 35-64 category they lead Dees by more

than three points.

And other stations have made inroads in different demographics. KRTH's male-targeted Morris now ranks third in all 25-plus demos. Mark & Brian have doubled KLOS' 18-34 morning shares since their arrival a year ago. The increase in women listeners at KLOS is notable, but that aside, Dees still leads in all break-downs by at least a point.

"[Dees has] got one of the strongest foundations I've ever seen," says KPWR "Power 106" PD Jeff Wyatt, whose Thomas ranks third in the 12-plus and 18-34 groups. "The jury's still out on whether this market will turn into a morning war. We're not seeing Mark & Brian's impact on Power or KIIS. I wish they had more impact—18-34 females are definitely spending more time there—because then Rick might be placed at a more attackable level."

Despite his station's target audience of males 25-54, KRTH PD Phil Hall would like to take some morning numbers from KIIS. "Mr. Dees sat up there for a long time without really having anyone going after him. It's only within the last year that the battle has become more and more intense. We feel good about the changes we've made, because KRTH wasn't even on the map before Steve joined us."

"You have to examine your station objectively, and ask, What can I do? What niche can I create?" says new KIQQ PD Dave Michaels. "Personally I think this market is kind of boring. Jay Thomas is one of the most brilliant actors on the planet, but his East Coast humor is pretty intense for Southern Californians."

"I think Mark & Brian are perfect for what they're doing on that sta-  
(Continued on page 15)

## Playlists Long, Local Indies Hit The Air Canada Is Country Fantasy

BY SEAN ROSS

NEW YORK In many ways, Canada is a country record rep's fantasy: a place where stations can't do 12 songs in a row with no talk (and no back-sells), where the government keeps playlists long, especially on FM, and where local indie label product has a better-than-average shot of getting added, because the majors are only now discovering country.

While Canada's 125 or so country stations vary, they are usually more traditional and more personality oriented than their research-heavy, music-intensive American counterparts. And a lot of that has to do with the Canadian Radio-television and Telecommunications Commission regulations that affect all stations.

For example, while there's no precise hourly limit on the minutes of music a station can play, FMs do have prescribed amounts of spoken word programming. As a result, the heavily used U.S. slogan, "the most country music allowed by law," is a lot closer to reality in Canada than it is in the U.S.

"I can't do long sweeps like American stations, because we're under so many restrictions," says CJBX "BX93" London, Ontario, PD Dave Collins. "I could play 12 in a row, but I'd have to change my license. Our commercial minutes are restricted, but we have so many other things we have to do instead."

And the CRTC's hit-nonhit ratios, which require 51% of BX93's music to be songs that haven't made the country top 40, make it "very difficult for us to do music testing. Our audience would tell us to stop playing the stuff they aren't familiar with, and unfortunately we don't have any choice."

BX93's current playlist is 67 titles deep, including Canadian content—more than twice as long as some comparable U.S. stations. CKBY "Country 105" Ottawa plays 50 currents. Even a major-market AM such as CKRC Winnipeg, Manitoba, lists 50 songs, not including Cancon. CKRC's music is about 60% current; a comparable American station might be 60% noncurrent.

And those AMs that do take advantage of the regulations and run a shorter current list tend to make up for it with a larger gold library. Listening to Canadian country AMs at night in the American Northeast—

the U.S. region with the tightest country radio—is a major study in contrast. You can, for example, hear CHOW Welland, Ontario, count down the entire top 15 for this day in 1967 or CHAM Hamilton, Ontario, come off the top of the hour on an oldies weekend with "Alabama" by Cowboy Copas or something else unlikely to be heard on a major-market U.S. country outlet.

So despite CKBY PD Ted Daigle's decision not to "go out of our way to chase one particular sound," his FM will occasionally go back to the '50s. CHAM PD Gord Eno says, "We do tend to lean a little more traditional than the U.S.," although he also notes that the bulk of CHAM's sharing is with AC stations CHML Hamilton and CHUM-FM Toronto.

The Canadian Country Music Assn.'s meetings and awards took place in Toronto last month, and most of the PDs contacted for this article support Eno's assessment of the mood as "very optimistic about the growth of country music." One of the most-mentioned topics was the recent study by the U.S. Country Music Assn. on the demographics of country fans.

"It's a good time [for the Canadian country industry] for a number of reasons," says Brian Ferriman, president of the Savannah Music Group, one of the independent labels that still pump out much of country's Canadian content. "Record companies have recognized the profit potential in Canadian country."

"We've got more multinationals involved with Canadian country music than ever before, which means greater access to development capital, which means better product for Canadian country radio to play, which means more development opportunities for the artists."

"Couple that with the delivery systems that are in place because of the awards shows [CTV began broadcasting the CCMA awards several years ago] and the support of radio, and you have increased interest both from the retailers and the audience. And the process continues."

Unlike AC and album rock formats where FMs are compensated for their more restrictive licenses with a lower Cancon requirement, both AM and FM country stations have to play 30% Canadian music. CKBY, in fact, volunteered to play 35% Canadian  
(Continued on page 18)

## Howard Stern In FCC's Backyard Again; Bongarten To Emmis; Country PDs In Flux

HOWARD STERN announced that in six months he'll be the No. 1 morning DJ in Washington, D.C., again; in a year he'll be mayor. He also attacked WWDC-FM for not giving him a raise six years ago, referred to the station's current morning jock as the "Greasemoron," and tried to call *The Greaseman* on the air, though he didn't get through.

This was Stern's way of announcing at a Sept. 29 press conference that he'll be back on the air in D.C. Monday (3) via satellite. That's also when Infinity's WBMW becomes WJFK and modifies the daytime part of its adult alternative format to male AC. The 7 p.m.-midnight "Night Tracks" program will remain, as will PD Bob Brooks and the air staff.

REMEMBER LAST year's telephone-operator promos? Crossover WQHT New York, then "Hot 103," had one announcing that "the number you have dialed, 100.3 [referring to top 40 competitor WHTZ "Z100"], has been changed; the new number is 103.5 [Hot 103's dial position]." On Sept. 22, when WQHT and country WYNY switched frequencies, Z100 had the first ad on the new WYNY. It said something to the effect that the number listeners dialed, Hot 103.5, has been disconnected; the new number is 100.3—Z100. WYNY got some live spots on the Z100 Morning Zoo the next day.

Meanwhile, no date has been announced for the rest of New York's megafrequency switch. One swap taking place between NBC and Emmis involves Randy Bongarten, currently president of NBC's radio stations. Bongarten says he'll stay with NBC until its last station, KNBR San Francisco, is sold. Then he'll become a regional VP of operations for Emmis with jurisdiction over WFAN New York and WKQX Chicago.

MUCH OF THIS WEEK'S PD flux is in country radio. Last week, Kevin McCarthy was set to return to New Orleans as the PD of Stoner's new country outlet, WQXY "Y96" (formerly easy WBYU). McCarthy, who had been acting PD at Capitol Broadcasting Corp.'s oldies KQFX Austin, Texas, spent a day at Y96 before returning to KQFX, where he was officially named PD. Y96 quickly replaced him with Dennis Day, a four-year Malrite veteran who spent the last two years as PD of country KSAN San Francisco.

Day's appointment sets off a chain reaction at

KSAN and sister country KNEW. Lee Logan, OM for both stations, had also been programming KNEW; now he'll be PD for the FM. Former WGAR Cleveland OM Jay Christian comes in as KNEW PD/p.m. drive. Tom Benner goes from KNEW p.m. drive to KSAN mornings, sending Steve Jordan to afternoons.

Meanwhile in Atlanta, Dave Foster is upped from mornings/APD to PD at country WYAY "Y106" Atlanta, reporting to OM Herb Crowe. P.M. driver Stonewall Jackson now joins Rhubarb Jones in mornings and George Mason-Dixon goes to afternoons.

FORMATS: Two major-market FMs have returned to their previous formats, sort of. PD Jan Jeffries says AC WQXI-AM-FM "94Q" Atlanta has become a top 40/AC hybrid. That means the Escape Club and Robert

Palmer, but not Def Leppard yet. John David Wells from WHYT Detroit joins for middays and APD/MD Craig Ashwood moves to swing. 94Q's nightly "Jazz Flavors" show remains.

Meanwhile, WHQT "Hot 105" Miami PD Keith Isley swings the station back to a crossover format. Freddie Cruz, who left after Hot 105 went top 40 18 months ago, is back in late nights, as is the Quiet Storm. Malo from WOVV West Palm Beach, Fla., joins for mornings; he's teamed with Mindy Frumkes. Frumkes was, until recently, with crosstown WPOW "Power 96," and WPOW VP of programming Bill Tanner says his station will try to enforce Frumkes' WPOW contract, despite initially failing to get a restraining order to keep her off WHQT.

Portland, Ore., became the home of the second all-Elvis Presley station recently when owner/GM David Jack repossessed the 5,000-watt AM he had once owned, nostalgia-formatted KVIX, and changed the calls to KLVS. Meanwhile, local veteran and Presley confidant George Klein is now hosting a three-hour Elvis block on AC WEZI-AM Memphis, Tenn., which was at one time WLVS, owned by Presley mentor Sam Philips.

Longtime modern rock AM KJET Seattle is now KQUL "Kool Gold," emphasizing 1955-63 oldies. MD Damon Stewart is out; PD Jim Keller stays on to complete a series of research projects. Max Ann Sartori remains as OM. KQUL is modeled on KOOL-AM  
(Continued on page 15)



by Sean Ross and Yvonne Olson

E S S E N T I A L

# SANTANA

Celebrate 20 years of rock legend with the release of "VIVA SANTANA!" A 30-song retrospective marking the most complete and committed Santana collection ever. Filled with trademark live Santana performances including two classic Woodstock cuts, many previously unreleased tracks and a tasty sampling of their greatest hits. All digitally remastered to capture the essence of Santana's sound—led as effortlessly as ever by the magic in Carlos Santana's guitar.



**"VIVA SANTANA!"** C3X 44344  
**It's required listening.**

3 Records, 2 Cassettes or 2 Compact Discs.  
Includes first-edition booklet complete with rare photos and written history of the band. Plus personal recollections from Carlos Santana about each song.

Look for the Viva Santana Band on tour this fall.  
Featuring Gregg Rolie, Michael Shrieve and Jose Chepito Areas.

**ON COLUMBIA CASSETTES,  
COMPACT DISCS AND RECORDS.**



Carlos Santana plays Paul Reed Smith guitars. Executive Producer: Carlos Santana. Produced by Jim Gaines. "Columbia,"  are trademarks of CBS Inc. © 1988 CBS Records Inc.

## NAB Panels Focus On Market Strategies

BY PETER LUDWIG

WASHINGTON With radio promotion people feeling increasingly slighted by the television emphasis of the Broadcast Promotions & Marketing Executives convention, the fall National Assn. of Broadcasters confab (Billboard, Oct. 1) is becoming increasingly important. While war stories and sales pitches still constituted the bulk of the panel discussions, Radio '88's promotion and marketing panels did offer signs that the field continues to come of age.

Promotion and marketing veteran Walter Sabo says that the convention's steering committee "made a concerted effort to have more marketing panels because as product differentiation becomes less and less [a factor] and stations are better programmed, there is more need to develop new and stronger marketing approaches."

The five well-attended promotion/marketing panels began with "Marketing For The 1990s" and ranged in topics from "No Cost/Low Cost Promotions" to "Hot And Cold Contesting"—and from "Strategic Principles Of TV Advertising" to an overview of Bill Moyes' book, "Successful Radio Promotions." There were also a number of sales-oriented sessions.

The common message was that promotions and marketing are gaining respect outside major markets. The flip side of that message was an underlying sense of urgency. Panelists repeatedly said that with intramarket competition increasing and the deregulated stakes getting higher, marketing is now *expected* to provide a station with its added competitive edge.

At Thursday's "Hot And Cold Contesting" panel, Sabo reminded the audience, "We are not here to get listeners; we are here to get people to remember our name and admit it in writing in an Arbitron diary . . . Our job is to confirm existing behavior and to inspire people to admit to that behavior." It was a theme Sabo repeated throughout the session, and none of the panelists or audience members disputed him.

Sabo told the audience, "The three most important elements of a contest are: the prize, the prize, and the prize . . . Sell the prize and don't sell the mechanics." He also advocated choosing distinctive prizes to aid memory recall. While everyone

wants a new car, a new-car giveaway that gets lost in the commercial barrage listeners experience daily is wasted effort and wasted dollars—be they hard or soft.

Similarly, at the "No Cost/Low Cost" panel, Matt Farber of Burkhardt/Douglas & Associates told audience members they have to compete with megagiveaways like the annual Publishers' Clearing house \$10 million sweepstakes. But unlike Sabo, he recommended that stations "keep the prize less important than the fun of the contest."

KMIT Mitchell, S.D., GM/GSM Kevin Culhane suggested tying promotions to client trade-outs whenever possible, but he and Farber both stressed the need to trade effectively—and never undersell the station's worth. The panel also warned against overreliance on trades and putting programming and promotions "in the hole."

Culhane told the audience never to discount the high visibility of charitable organizations but warned, "If you sponsor an event, you'd better really be there to hammer home the connection." That comment was echoed at the contesting session when Sabo advocated following up contests with a repeated display of winners.

During the direct-mail segment of the contesting panel, WMAG-FM "Magic 99" Greensboro, N.C., GM John Jenkins warned stations about contributing to the junk-

mail glut. He said, "While I think direct mail can be a potent and powerful tool, I don't think it's a panacea toward solving stations' marketing needs."

"Frankly, much of the direct mail that's out there is poorly conceived, badly written, horridly designed, and junked up with a lot of sales ties in to liquidate the piece."

"I don't recall too many times that a manager says, 'Let's liquidate this TV campaign. Let's tie in about 15 clients and pay for it.' I think people have a tendency when some-

thing's in print to do that, [which] often makes it an ineffective piece."

To cut mailing costs, Jenkins said stations should instead consider the "marriage mail" services of Advo Systems, that is, if a piece is designed well enough to compete with national literature. For stations that can afford it, Jenkins and Film House's Jeff Green strongly suggested using TV campaigns to strengthen direct-mail efforts and decrease the "throwaway rate."

"As a rule of thumb," Sabo told the audience, "any contest devised by the sales manager is a bad contest." WEZO/WRMM Rochester, N.Y., GM Jay Meyers advocated client promotions but also stressed that "any sales promotion needs to be focused on programming needs and benefits. [Otherwise], it does not belong on the station."

"If it's salable, great. But if it hurts the station in the long run,

forget it." Meyers also urged stations to steer clear of elaborate contest rules or promotions that tie in too many clients. Sabo had already urged that every contest originate and be run from the programming department.

After the panels, Sabo pondered the future role of promotions and marketing directors. "It's extremely logical to promote promotions directors if they've been given responsibility because they have a broad range of experiences in every department of the station. What you're going to see is marketing directors on a parity with PDs."

Dan Acree, KIIS Los Angeles' former director of marketing and now corporate communications consultant for Gannett Broadcasting, is less optimistic. Now in the eighth month of publishing his Promotion and Marketing Monthly—the only newsletter exclusively for the field—Acree felt that "saying that radio has come of age in the area of promotions and marketing is still mostly rhetoric. But we're coming to a place where we're beginning to apply real marketing principles that we didn't even understand two years ago."

"If promotion directors want to achieve true middle management positions with the responsibility and pay that goes along them, they can no longer just be directors of contests. To be upwardly mobile in their companies they're going to have to *really* understand advertising, marketing, and research."

### PROMOTIONS

## Indie Syndicator's Dance Mix Is Hot

BY PETER LUDWIG

NEW YORK After 2 1/2 years in syndication, Phoenix, Ariz.-based Hot Mix Productions is still going strong with its "Hot Mix" dance-mix program in 28 markets, most of them in the market No. 10-30 range.

"Hot Mix" is one of those rare independent services that has prospered by securing a large number of key stations in a particular format without the benefit of a network clearance staff or a barter arrangement. The fact that it's offered only as a cash sale should be taken as a sign that an independent production can still exist on that basis in the era of the megasyndicator.

Produced by Andy Starr Cohen and mixed by veteran club DJ Dave Rajput, "Mix" is an unhosted four-hour package of dance remixes of songs on the current dance and top-40 playlist. Rajput keeps the shows fresh by alternating hip-hop, house, and his own custom mixes each week. Rajput mixes the show live into eight 25-30-minute segments to keep the flow music intensive and still allow for local spots.

The service is designed to be a complete local show, and a complete script is provided with each week's show. It's available on high-quality cassette, but 24 affiliates take it on reel-to-reel tape.

Starr and Rajput have also been able to clear one hour of their mix on new Tokyo FM station, JOAV "FM Japan," also known as J-Wave. That puts it among such company as Cody/Leach's weekly 20 hours of Wave programming and three Westwood One shows.

Starr and Rajput began with the "Saturday Night Hot Mix" three

years ago at KOPA Phoenix.

When that station became classic rock KSLX, they went across the street to KZZP and convinced PD Guy Zapoleon to put "Hot Mix" in on Friday nights. Saturday were locked up because Zapoleon had already fought back with KZZP's own Saturday night remix show.

Starr says they probably wouldn't have gotten it off the ground without Zapoleon and Brian Thomas, PD of co-owned WBJW "BJ105" Orlando, Fla., who was the first to pick the show up on syndication. Starr says almost every top-40 and crossover station will be receiving a promo package for "Hot Mix" by the middle of October. For more information call 602-966-9900.

### FEATURED PROGRAMMING

### MJI INCREASES COAXIAL LINK

MJI Broadcasting has taken its simulcast affiliation with cable television's Cinemax one step further, simulcasting Cinemax's three "Vintage Performances" this fall. MJI has simulcast six Cinemax specials over the past two years, and its actions indicate syndicators' growing desire to build a relationship with the visual medium.

Cinemax is producing the three one-hour classic-rock shows from previously unreleased film and videotape. The first show, on Sunday (9), centers on the Plastic Ono Band's debut at Live Peace in Toronto in 1969; the show features John Lennon three weeks before he announced the breakup of the Beatles and includes Klaus Voorman and Eric Clapton. The second show will come from Jimi Hendrix's 1968 Monterey Pop performance, and the third from the Doors' only European tour in 1969.

Since Cinemax is commercial-free, MJI is producing 30-minute preshow segments for each special focusing on the featured artist. The complete 90-minute MJI programs will carry eight national and four local spots and will be satellite fed twice, for the Eastern and Pacific time zones.

MJI president Josh Feigenbaum calls simulcasts "still extremely attractive because stations promote on the cable and the cable (Continued on page 16)

## YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. Kiss You All Over, Exile, WARNER/CURB
2. Boogie Oogie Oogie, A Taste Of Honey, CAPITOL
3. Hot Child In The City, Nick Gilder, CHRYSALIS
4. Don't Look Back, Boston, EPIC
5. Summer Nights, John Travolta/Olivia Newton-John, RSO
6. Reminiscing, Little River Band, HARVEST
7. Hopelessly Devoted To You, Olivia Newton-John, RSO
8. Love Is In The Air, John Paul Young, SCOTTI BROS
9. You Needed Me, Anne Murray, CAPITOL
10. Whenever I Call You "Friend," Kenny Loggins, COLUMBIA

### TOP SINGLES—20 Years Ago

1. Hey Jude, Beatles, APPLE
2. Harper Valley P.T.A., Jeannie C. Riley, PLANTATION
3. Fire, Crazy World Of Arthur Brown, ATLANTIC
4. Little Green Apples, O.C. Smith, COLUMBIA
5. Girl Watcher, O'Kaysions, ABC
6. Slip Away, Clarence Carter, ATLANTIC
7. People Got To Be Free, Rascals, ATLANTIC
8. I've Gotta Get A Message To You, Bee Gees, ATCO
9. 1, 2, 3, Red Light, 1910 Fruitgum Company, BUDDAH
10. I Say A Little Prayer, Aretha Franklin, ATLANTIC

### TOP ALBUMS—10 Years Ago

1. Don't Look Back, Boston, EPIC
2. Grease, Soundtrack, RSO
3. Double Vision, Foreigner, ATLANTIC
4. Who Are You, the Who, MCA
5. Some Girls, Rolling Stones, ROLLING STONES
6. A Taste Of Honey, CAPITOL
7. Nightwatch, Kenny Loggins, COLUMBIA
8. Sgt. Pepper's Lonely Hearts Club Band, Soundtrack, RSO
9. Blam, Brothers Johnson, A&M
10. Twin Sons Of Different Mothers, Dan Fogelberg & Tim Weisberg, FULL MOON/EPIC

### TOP ALBUMS—20 Years Ago

1. Waiting For The Sun, Doors, ELEKTRA
2. Time Peace/Greatest Hits, Rascals, ATLANTIC
3. Feliciano!, José Feliciano, RCA
4. Cheap Thrills, Big Brother & the Holding Company, COLUMBIA
5. Are You Experienced?, Jimi Hendrix Experience, REPRISE
6. Gentle On My Mind, Glen Campbell, CAPITOL
7. Realization, Johnny Rivers, IMPERIAL
8. Wheels Of Fire, Cream, ATCO
9. Steppenwolf, DUNHILL
10. In-A-Gadda-Da-Vida, Iron Butterfly, ATCO

### COUNTRY SINGLES—10 Years Ago

1. Heartbreaker, Dolly Parton, RCA
2. It's Been A Great Afternoon, Merle Haggard, MCA
3. Who Am I To Say, Statler Brothers, MERCURY
4. Tear Time, Dave & Sugar, RCA
5. Let's Take The Long Way Around The World, Ronnie Milsap, RCA
6. If The World Ran Out Of Love Tonight, Jim Ed Brown & Helen Cornelius, RCA
7. Anyone Who Isn't Me Tonight, Kenny Rogers & Dottie West, UNITED ARTISTS
8. Cryin' Again, Oak Ridge Boys, ABC
9. Here Comes The Hurt Again, Mickey Gilley, EPIC
10. No Sleep Tonight, Randy Barlow, REPUBLIC

### SOUL SINGLES—10 Years Ago

1. One Nation Under A Groove, Funkadelic, WARNER BROS
2. Got To Get You Into My Life, Earth, Wind & Fire, COLUMBIA
3. Holding On, L.T.D., A&M
4. It Seems To Hang On, Ashford & Simpson, WARNER BROS
5. I'm In Love, Rose Royce, WHITFIELD
6. Dance (Disco Heat), Sylvester, FANTASY
7. Blame It On The Boogie, Jacksons, EPIC
8. What You Waitin' For, Stargard, MCA
9. Get Off, Foxy, DASH
10. Take Me I'm Yours, Michael Henderson, BUDDAH

## AIR PERSONALITIES NEEDED

New Southern CT Am Classic Rocker now hiring talent for all shifts, news. Send tape, resume, salary to: M. Wilson, Milstar Broadcasting Corp., 284 Winding Road South, Ardsley NY 10502. EOE

# Goodbye

Long Cold Winter  
Platinum & Beyond.....

On Mercury Compact Discs, Chrome Cassettes and Records • Produced by Andy Johns, Tom Keifer and Eric Brittingham • Management: Larry Mazer • Associate: Roni Jane Feldman  
Mixed by Steve Thompson and Michael Barbiero.

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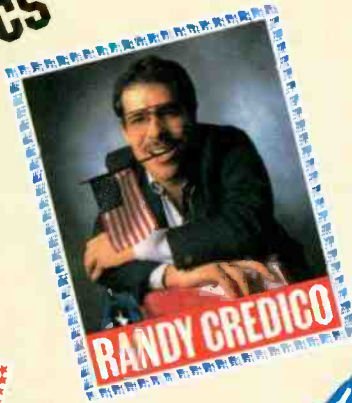
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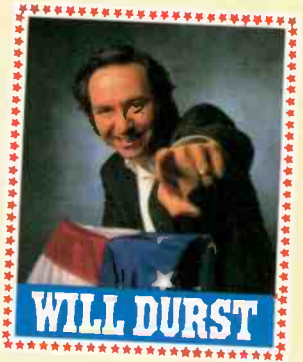
## STRANGE BEDFELLOWS

SP-5219

COMEDY & POLITICS



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JIMMY TINGLE

WOMEN

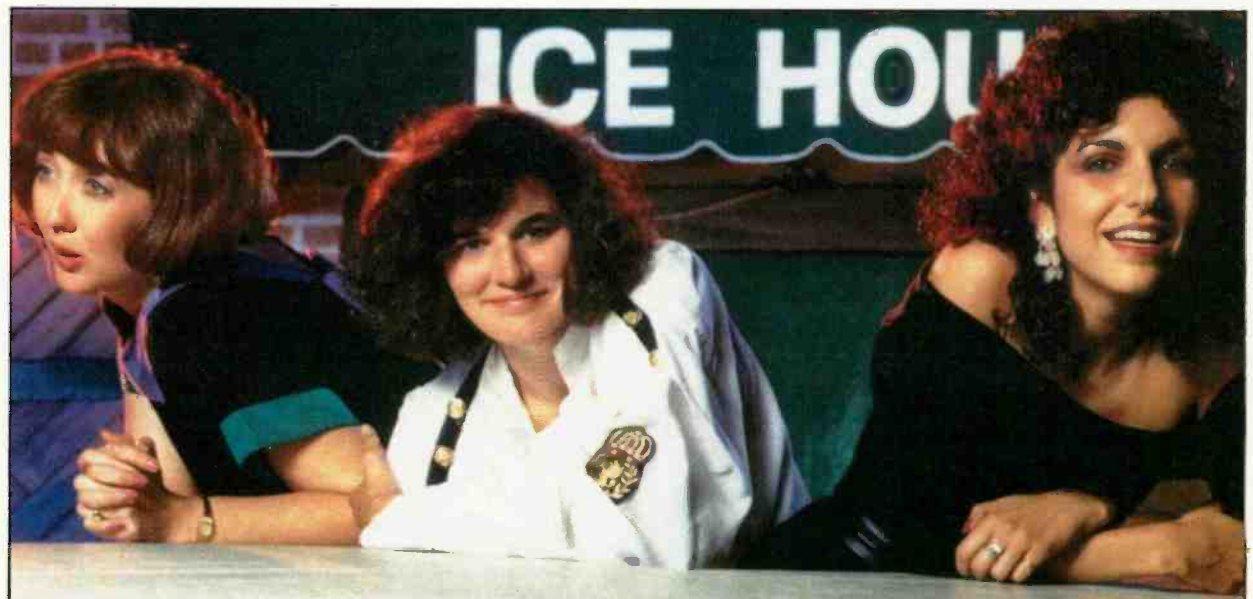
OF THE

NIGHT

SP-5220

A COMEDY ALBUM FEATURING

DIANE FORD PAULA POUNDSTONE CATHY LADMAN



Produced by John Stronach & Buddy Morra for Focus Enterprises, a Rollins, Morra & Brezner, Co.

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## VOX JOX

(Continued from page 10)

Phoenix, Ariz., but GM Bill Powers says he would have made the switch even if KQUL wasn't about to become KOOL's sister station under Adams Communications. CISF Calgary, Alberta, also goes from AC to oldies.

**PROGRAMMING:** After three years programming adult alternative KBLX San Francisco, Tony Kilbert is now PD at eclectic album outlet KOFY-FM San Francisco. Kilbert, who has been a movie host on KOFY-TV for the past six years, was recently named entertainment reporter for the station's nightly news. KBLX's national PD, B.K. Kirkland, and MD Monica Logan are handling PD duties until Kilbert's replacement is found.

Radio veteran Chuck Southcott is named to the long-vacant PD slot at adult standards KMPC-AM Los Angeles. He had been running his own syndication firm... At crossover WLUM "Hot 102" Milwaukee, Rick Thomas is the new PD. Thomas has programmed KUKQ Phoenix and was most recently VP/programming for Denver-based People's Wireless... The Tampa, Fla.-based Sun Network gets a new local affiliate when new AM WEND launches a n/t format on Oct. 15.

Hal Fish is the new PD at classic rock WMGG Columbus, Ohio, replacing Steve Edwards. Fish previously programmed another Jeff Pollack client, oldies WIBM-FM Lansing, Mich... Cy Young, who formerly programmed R&B oldies/urban combo WVOL/WQQK "92Q" Nashville, is now PD/mornings at what's cur-

rently WWRB-AM-FM Nashville. The station has applied for the calls WRLT, but a new format is a few weeks away.

**PEOPLE:** Buffalo, N.Y.'s Tom Shannon is gone from mornings at AC WGR-AM. Replacing him are Steve Brodie & Tara Mesmer... Longtime top 40 WGRD Grand Rapids, Mich., MD/p.m. driver Sean Stevens segues to the same job at cross-town oldies WJFM... Jojo Wright is new to evenings on top 40 KEZY Anaheim, Calif., from KZZB "B95" Beaumont, Texas. He replaces Melody Fox... AC KYXY San Diego ups midday man Kenny Noble to mornings.

Veteran Cleveland personality Tom "TK" Kent joins top 40 WRQC "92Q" for mornings... Jeff Allen from a.m. drive at KARO "K102" Columbia, Mo., to the same slot at AC KSTZ St. Louis... Top 40 KSYZ "Z-108" Grand Island, Neb., PD Scott Parker to middays at country WOW Omaha, Neb... Renee Barnes comes to urban WZAK Cleveland from WBXT Canton, Ohio, replacing Betty Jean "B.J." Halliburton... Radio/music industry PR person Debra Baum has merged her firm with Baker-Winokur-Ryder. Reach her at 213-278-1460...

WXKS-FM Boston's Jeff St. John heads to top 40 KYUU San Francisco, rounding out that station's new lineup in overnights. At this writing, KYUU is calling itself only "99.7 FM" pending new calls. About 20 people have been laid off in the transfer from NBC to Emmis, not including another 20 who were later rehired

by Emmis.

**HEARTLAND:** Randy Shane is the new PD at top 40 WVAF Charleston, W.Va. He transfers from APD at oldies KQFX Austin, Texas... Longtime morning man Herb Anderson is promoted to PD at urban WKXI Jackson, Miss., replacing Dwain "DDT" Tanner... Eric Faison, formerly with Sheridan Broadcasting, is the new OM at oldies/urban WTSK/WTUG Tuscaloosa, Ala., replacing Al Brown.

Top 40 KHTZ Reno, Nev., is now KODS "Oldies 103"; Jim McClain is the new PD from cross-town country KOLO... Top 40 KTXV "Y107" Jefferson City, Mo., promotes p.m. driver Bobby Jackson to PD, replacing Jay Hasting... Marc Arturi joins AC WKKK Aurora, Ill., for p.m. drive... Country WMNX Tallahassee, Fla., becomes satellite oldies WTMG; PD Jim Ehlen remains in place... Adult standards KMRY Des Moines is now KJJY-AM, simulcasting its FM country sister.

**CLASSIFIED:** Newsman Rob Williams, last at album WSHE Fort Lauderdale, Fla., is looking; call 305-476-7536... AC WZFM White Plains, N.Y., needs to fill two vacancies created when Steve Reggie became n/t WPTR Albany, N.Y., PD and Bill Haberman left for p.m. drive at AC WVVE New London, Conn. T&R to Rob Weingarten, WZFM, 444 Bedford Road, Pleasantville, N.Y., 10570.

Assistance in preparing this column was provided by Moira McCormick, Hanford Searle, Peter Ludwig, and Bill Holland.

## CAN KIIS' RICK DEES BE TOPPLED?

(Continued from page 10)

tion. They've brought come back to that end of the dial. They're not our competitors, though, because we want adults. Our morning man, Jim Carson, is a Bill Drake-Paul Drew-trained personality. Right now we've got a cume of 600,000 and are sixth, 35-64. That's pretty successful."

Wyatt agrees that "there's great money to be made putting up a moderate attack." A similar philosophy exists at AC KOST, where the easy-

going, adult-targeted Mark & Kim rank in the top five of even the younger demos, but OM/PD Jhani Kaye says morning numbers are not that important to an AC.

"Most other formats require big morning numbers as a springboard for the rest of the day," he says. "I need midday numbers. Plus, research tells us our listeners expect a lot of music, so we have to be careful with how much we inject into the pro-

gram. I would love for the morning show on KOST to be everyone's second choice, to be the alternative to the zany-type shows."

"Relative to what's available today, this is an OK market," says new KNX-FM PD Kurt Kelly. As APD at KLOS, Kelly says, he listened to at least 500 morning shows before he found Mark & Brian in Birmingham, Ala. Still, he says, "The morning show in L.A. has not been perfected yet. Even with the best talent, there's a noticeable lack of focus.

"Sure, I'd like Jonathon Brandmeier or Steve Dahl to be the new morning man on KNX-FM. But they've got some serious contracts. Buying them out would be incredibly expensive."

Whether the newest morning shows will help some of L.A.'s stations is hard to tell. KLSX, KROQ, and KTWV have all dropped significantly over the past year. And most PDs at other stations feel those outlets have bigger programming problems than just their morning show.

KIIS PD Steve Rivers voices little concern about other stations' moves. "There are few morning people I've been associated with that have as firm a handle on the marketplace as Rick does.

"We're kind of like David Letterman; we've got lots of good regular stuff and a loyal audience that will always tune in to see what new stuff he comes up with... There's not a whole lot to worry about."

## newsline...

**TONY PERLONGO** is the new GM at EZ's KAMJ-AM-FM Phoenix, Ariz., replacing Tommy Vasocou. Perlongo was transferred from sister station KFYE Fresno, Calif.

**RICHARD HARKER** has been appointed GM of Atlantic Ventures' newly acquired WAQX Syracuse, N.Y. He was most recently VP/GM with Coleman Research.

**KIM MELTZER**, Price Communications' VP/broadcasting, has been elected VP/treasurer. She will retain some broadcasting responsibilities. (Price has been sued by Gemini Broadcasting over the aborted sale of WWKB/WKSE Buffalo, N.Y.; see page 69.)

**AL CASEY** has been named GM at top 40 WXLK Roanoke, Va., replacing Jan Jeffries, now PD of WQXI-FM Atlanta. He was previously PD at AC WNLT Tampa, Fla.

**ABS COMMUNICATIONS** has purchased WPVA/WKHK Petersburg, Va., from Brill Media Co. for \$7 million through Blackburn & Co.

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# HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	5	6	6	GROOVY KIND OF LOVE ATLANTIC 7-89017	◆ PHIL COLLINS 1 week at No. One
2	2	4	8	TRUE LOVE MCA 53363	◆ GLENN FREY
3	6	9	7	DON'T YOU KNOW WHAT THE NIGHT... VIRGIN 7-99290	◆ STEVE WINWOOD
4	3	2	16	I'LL ALWAYS LOVE YOU ARISTA 1-9700	◆ TAYLOR DAYNE
5	9	12	12	KOKOMO (FROM "COCKTAIL") ELEKTRA 7-69385	◆ THE BEACH BOYS
6	1	3	11	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	◆ RICK ASTLEY
7	4	1	12	ONE GOOD WOMAN FULL MOON 7-27824/WARNER BROS.	◆ PETER CETERA
8	11	13	5	ONE MOMENT IN TIME ARISTA 1-9743	◆ WHITNEY HOUSTON
9	7	7	9	DON'T WORRY, BE HAPPY EMI-MANHATTAN 50146	◆ BOBBY MCFERRIN
10	8	5	12	PERFECT WORLD CHRYSALIS 43265	◆ HUEY LEWIS & THE NEWS
11	14	26	6	HOW CAN I FALL? A&M 1224	◆ BREATHE
12	10	8	11	LOOK OUT ANY WINDOW RCA 8678	◆ BRUCE HORNSBY & THE RANGE
13	17	28	6	FOREVER YOUNG WARNER BROS. 7-27796	◆ ROD STEWART
14	16	20	10	WHEN I FALL IN LOVE EMI-MANHATTAN 50138	NATALIE COLE
15	15	23	8	LOVIN' ARMS CRITIQUE 7-99275/ATLANTIC	LIVINGSTON TAYLOR
16	12	10	14	HERE WITH ME EPIC 34-07901/E.P.A.	◆ REO SPEEDWAGON
17	13	11	17	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	◆ E. JOHN
18	20	27	10	WHEN YOU PUT YOUR HEART IN IT REPRISE 7-27812	KENNY ROGERS
19	29	45	3	A WORD IN SPANISH MCA 53408	◆ ELTON JOHN
20	24	34	6	INDESTRUCTIBLE ARISTA 1-9706	◆ FOUR TOPS
21	22	29	8	WALK AWAY COLUMBIA 38-07983	MICHAEL BOLTON
22	25	30	6	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A.	◆ SADE
23	33	—	2	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	◆ ANITA BAKER
24	19	16	18	I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855	CHICAGO
★★★ POWER PICK ★★★					
25	38	—	2	LOOK AWAY REPRISE 7-27766	CHICAGO
26	21	18	20	HOLD ON TO THE NIGHTS EMI-MANHATTAN 50106	◆ RICHARD MARX
27	41	—	2	RED RED WINE A&M 1244	◆ UB40
28	18	14	13	MISSSED OPPORTUNITY ARISTA 1-9727	◆ DARYL HALL JOHN OATES
29	36	43	4	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL
30	40	47	3	BRING BACK THE MUSIC MCA 53396	JIMMY BUFFETT
31	26	21	30	HANDS TO HEAVEN A&M 2991	◆ BREATHE
32	30	22	20	MAKE ME LOSE CONTROL ARISTA 1-9686	◆ ERIC CARMEN
33	27	24	16	SIGN YOUR NAME COLUMBIA 38-07911	◆ TERENCE TRENT D'ARBY
34	23	19	18	ROLL WITH IT VIRGIN 7-99326	◆ STEVE WINWOOD
35	31	17	18	1-2-3 EPIC 34-07921/E.P.A.	◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE
36	32	25	23	FAST CAR ELEKTRA 7-69412	◆ TRACY CHAPMAN
37	35	32	19	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	◆ BILLY OCEAN
38	39	37	19	LOVE CHANGES (EVERYTHING) CAPITOL 44137	◆ CLIMIE FISHER
39	28	15	13	I DON'T WANT TO BE A HERO VIRGIN 7-99304	◆ JOHNNY HATES JAZZ
40	34	33	18	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	◆ MOODY BLUES
★★★ HOT SHOT DEBUT ★★★					
41	RE-ENTRY			TIME AND TIDE EPIC 34-07730/E.P.A.	◆ BASIA
42	46	—	2	DON'T BE CRUEL EPIC 34-07965/E.P.A.	◆ CHEAP TRICK
43	50	—	2	1974 (WE WERE YOUNG) A&M 1243	AMY GRANT
44	45	42	5	NOBODY'S FOOL COLUMBIA 38-07971	◆ KENNY LOGGINS
45	44	44	16	THE FLAME EPIC 34-07745/E.P.A.	◆ CHEAP TRICK
46	NEW ▶			KISSING A FOOL COLUMBIA 38-08050	◆ GEORGE MICHAEL
47	49	49	3	ANNA COLUMBIA 38-08010	TOTO
48	NEW ▶			DON'T BE AFRAID OF THE DARK MERCURY 870 569-7/POLYGRAM	◆ THE ROBERT CRAY BAND
49	37	31	14	BABY BOOM BABY COLUMBIA 38-07948	◆ JAMES TAYLOR
50	NEW ▶			PIECE OF PARADISE WARNER BROS. 7-27779	PM

Products with the greatest airplay gains this week. ◆ Videoclip availability.

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# ALBUM ROCK TRACKS™

				Compiled from national album rock radio airplay reports.		
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
①	3	—	2	<b>★★ NO. 1 ★★</b>		
①	3	—	2	DESIRE ISLAND 7-99250	U2 1 week at No. One	
2	1	2	10	I'M NOT YOUR MAN COLUMBIA 38-07980	TOMMY CONWELL/YOUNG RUMBLERS	
③	5	6	3	BAD MEDICINE MERCURY 870 657-7/POLYGRAM	BON JOVI	
④	7	7	8	LET IT ROLL WARNER BROS. LP CUT	LITTLE FEAT	
⑤	14	—	2	WALK ON WATER COLUMBIA 38-08060	EDDIE MONEY	
6	6	4	8	NO SMOKE WITHOUT A FIRE ATLANTIC 7-89035	BAD COMPANY	
7	4	3	9	LOVE BITES MERCURY 870 402-7/POLYGRAM	DEF LEPPARD	
⑧	9	18	4	FIGHT (NO MATTER HOW LONG) ARISTA 1-9760	THE BUNBURY'S	
9	2	1	15	DON'T YOU KNOW WHAT THE NIGHT... VIRGIN 7-99290	STEVE WINWOOD	
⑩	15	34	8	FEELS SO GOOD WARNER BROS. LP CUT	VAN HALEN	
11	11	14	6	DON'T KNOW WHAT YOU GOT... MERCURY 870 644-7/POLYGRAM	CINDERELLA	
12	12	11	8	DEFENDERS OF THE FLAG RCA LP CUT	BRUCE HORNSBY & THE RANGE	
13	8	5	9	NEVER TEAR US APART ATLANTIC 7-89038	INXS	
14	13	17	7	FOREVER YOUNG WARNER BROS. 7-27796	ROD STEWART	
15	10	15	5	YA YA CAPITOL 44222	STEVE MILLER	
16	19	22	7	DON'T GO LONDON 886 279-7/POLYGRAM	HOTHOUSE FLOWERS	
⑬	22	27	5	RAVE ON ELEKTRA 7-69370	JOHN COUGAR MELLENCAMP	
18	16	23	4	CHIMES OF FREEDOM COLUMBIA LP CUT	BRUCE SPRINGSTEEN	
⑰	24	26	5	SLOW TURNING A&M LP CUT	JOHN HIATT	
20	23	24	5	KING OF EMOTION REPRISE 7-27737	BIG COUNTRY	
				<b>★★★ POWER TRACK ★★★</b>		
⑳	39	—	2	IT'S MONEY THAT MATTERS REPRISE LP CUT	RANDY NEWMAN	
				<b>★★★ FLASHMAKER ★★★</b>		
㉑	NEW▶	1		ROCK & ROLL STRATEGY A&M LP CUT	THIRTY EIGHT SPECIAL	
23	18	9	10	SUPERSTITIOUS EPIC 34-07979/E.P.A.	EUROPE	
⑳	29	40	3	I DID IT FOR LOVE MCA 53364	NIGHT RANGER	
25	25	12	17	FINISH WHAT YA STARTED WARNER BROS. 7-27746	VAN HALEN	
26	28	30	5	PRISON BLUES Geffen LP CUT	JIMMY PAGE	
⑳	NEW▶	1		JEALOUS GUY CAPITOL 44230	JOHN LENNON & THE PLASTIC ONO BAND	
28	30	28	7	SMALL WORLD CHRYSALIS 43306	HUEY LEWIS & THE NEWS	
29	17	10	12	BRING ME SOME WATER ISLAND 7-99287/ATLANTIC	MELISSA ETHERIDGE	
30	31	32	6	VOODOO THING VIRGIN LP CUT	COLIN JAMES	
⑳	NEW▶	1		ROCK BOTTOM EPIC LP CUT/E.P.A.	DICKEY BETTS BAND	
32	34	39	5	YOU NEVER LISTEN TO ME WARNER BROS. LP CUT	PETER CETERA	
33	20	19	8	TRUE LOVE MCA 53363	GLENN FREY	
34	36	38	6	DROWNED IN MY OWN TEARS ENIGMA LP CUT/CAPITOL	THE SMITHEREENS	
35	21	8	11	HATE TO LOSE YOUR LOVIN' WARNER BROS. 7-27728	LITTLE FEAT	
⑳	38	44	3	RATTLESLAKE SHAKE COLUMBIA 38-07993	OMAR AND THE HOWLERS	
⑳	49	—	2	SLIP AWAY EPIC LP CUT/E.P.A.	THE GREGG ALLMAN BAND	
38	40	43	3	EDGE OF A BROKEN HEART EMI-MANHATTAN 50141	VIXEN	
⑳	NEW▶	1		BORN TO BE MY BABY MERCURY LP CUT/POLYGRAM	BON JOVI	
⑳	NEW▶	1		BIG LEAGUE RCA LP CUT	TOM COCHRANE & RED RIDER	
41	32	25	18	SWEET CHILD O' MINE Geffen 7-27963	GUNS N' ROSES	
42	47	—	2	CONFIDENCE MAN ARISTA LP CUT	THE JEFF HEALEY BAND	
⑳	NEW▶	1		TELEPHONE BOX VIRGIN LP CUT	IAN GILLAN & ROGER GLOVER	
⑳	NEW▶	1		STAND BESIDE ME MCA 53425	KANSAS	
45	41	41	6	EARLY IN THE MORNING EMI-MANHATTAN LP CUT	ROBERT PALMER	
46	35	21	17	COMMON GROUND PASHA 4-07791/E.P.A.	RHYTHM CORPS	
⑳	50	50	3	MADALAINA ATLANTIC LP CUT	WINGER	
48	46	47	5	WILD WILD WEST ATLANTIC 7-89048	THE ESCAPE CLUB	
⑳	RE-ENTRY			DON'T WALK AWAY CHRYSALIS 43301	PAT BENATAR	
⑳	NEW▶	1		NEVER BE THE SAME CAPITOL LP CUT	CROWDED HOUSE	

① Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debating track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

## FEATURED PROGRAMMING

(Continued from page 12)

company promotes on the stations. It's also a good imaging tool. People like simulcasts [because] it gives them the feeling that they're part of a larger event. It's like a connection to the world." Fiengenbaum says the growth of the classic-rock format has increased the clearance possibilities for this sort of programming.

### MUTUAL + CMA = 6

For the sixth year running, Westwood One's Mutual Broadcasting will simulcast the Country Music Awards from the Grand Ole Opry in Nashville. This year's three-hour special will air Oct. 10 in conjunction with CBS television.

Mutual will first carry two hours of the CBS telecast live and then continue with another hour of its own live backstage broadcast. Host Lee Arnold will interview the stars and winners as they come off stage and take listeners into some of the backstage parties.

### INDUSTRY UPDATE

Crossing formats but staying with WW1, the promised WW1 broadcast of George Michael in concert will air the week of Oct. 24. WW1 recorded Michael's "Faith" tour live in Paris in May.

United Stations turned its programming sights to Hollywood and launched a new daily short-form show on Sept. 26 with "Reel To Reel." The vignettes focus each day's 90-second installment on new film releases, with interviews, gossip, audioclips, and soundtrack previews. US news correspondent Therese Crowley hosts and the series is being produced out of US' news division.

### CALENDAR

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.

Oct. 1-31, Robert Palmer, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes.

Oct. 7-8, INXS, On The Radio, On The Radio Broadcasting, one hour.

Oct. 7-9, Bon Jovi, Metalshop, MJI Broadcasting, one hour.

Oct. 7-9, Joan Baez/Rosanne Barr/Peter Noone, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Oct. 7-9, Johnny Kemp, Star Beat, MJI Broadcasting, one hour.

Oct. 7-9, Bobby Brown/John Laroquette/Erasure, Party America, Cutler Productions, two hours.

Oct. 7-9, The Motown Dance Hits, Motor City Beat, United Stations, three hours.

Oct. 7-9, Steve Wariner, Country Today, MJI Broadcasting, one hour.

**Country PDs name their hottest new records ... see Country Corner, page 39**

Oct. 7-9, The New Edition Story, Hot Rocks, United Stations, 90 minutes.

Oct. 8-9, Mac Band/Bootsy Collins/Toni, Tony, Toné/"The Bow Legged Lou News," RadioScope, Lee Bailey Communications, one hour.

Oct. 9, Live Peace In Toronto, 1969 (John Lennon/Plastic Ono Band), MJI Broadcasting Special (simulcast w/ Cinemax), 90 minutes.

Oct. 9, Marshall Tucker/New Riders Of The Purple Sage, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Oct. 9, Bon Jovi/Keith Richards/Little Feat, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Oct. 9, Bangles, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Oct. 9, John Denver, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Oct. 10, Glenn Frey, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

Oct. 10, The Country Music Awards (simulcast w/CBS TV), Mutual Special, Westwood One Radio Networks, three hours.

Oct. 10-16, Bernie Wallace, The Jazz Show

With David Sanborn, Westwood One Radio Networks, two hours.

Oct. 10-16, Steve Winwood, Rock Today, MJI Broadcasting, one hour.

Oct. 10-16, Foreigner, Legends Of Rock, Westwood One Radio Networks, one hour.

Oct. 10-16, Stuart Anderson (Big Country), Rock Over London, Westwood One Radio Networks, one hour.

Oct. 10-16, Police/Doobie Brothers/Them/Tommy James/Jethro Tull, Classic Cuts, MJI Broadcasting, one hour.

Oct. 10-16, Bruce Hornsby, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Oct. 10-16, Best Of ... , Live From Gilley's, Westwood One Radio Networks, one hour.

Oct. 10-16, George Harrison, Star Trak Profiles, Westwood One Radio Networks, one hour.

Oct. 10-16, Bobby Brown/Miki Howard, Special Edition, Westwood One Radio Networks, one hour.

Oct. 10-16, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

## FOR WEEK ENDING OCTOBER 8, 1988

# MODERN ROCK TRACKS™

				Compiled from Commercial and College Radio Airplay Reports.		
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				<b>★★ NO. 1 ★★</b>		
1	1	3	5	ALL THAT MONEY WANTS COLUMBIA 38-07974	PSYCHEDELIC FURS 2 weeks at No. One	
2	2	1	5	PEEK-A-BOO Geffen 7-27760	SHOXSIE AND THE BANSHEES	
3	3	5	5	WILD WILD WEST ATLANTIC 7-89048	THE ESCAPE CLUB	
④	NEW▶		1	DESIRE ISLAND 7-99250/ATLANTIC	U2	
5	4	4	5	CRASH RCA 8682	THE PRIMITIVES	
6	5	2	5	JUST PLAY MUSIC! COLUMBIA 38-07995	BIG AUDIO DYNAMITE	
7	8	10	5	BACK ON THE BREADLINE I.R.S. LP CUT/MCA	HUNTERS & COLLECTORS	
8	12	8	5	WHAT I AM Geffen LP CUT	EDIE BRICKELL & NEW BOHEMIANS	
9	9	22	4	TELL THAT GIRL TO SHUT UP UNI 50001/MCA	TRANSVISION VAMP	
10	18	29	3	PUT THIS LOVE TO THE TEST ATLANTIC 7-89027	JON ASTLEY	
11	13	19	4	ANOTHER KIND OF LOVE VIRGIN LP CUT	HUGH CORNWELL	
12	11	15	5	INTOXICATION ISLAND LP CUT/ATLANTIC	SHRIEKBACK	
13	7	13	5	DON'T GO LONDON 886 279-7/POLYGRAM	HOTHOUSE FLOWERS	
14	10	11	5	CHRISTINE RELATIVITY LP CUT	HOUSE OF LOVE	
15	6	6	5	UP THERE DOWN THERE ARISTA LP CUT	PATTI SMITH	
16	20	24	4	I'VE GOT A FEELING RYKODISC LP CUT	THE SCREAMING TRIBESMEN	
⑰	NEW▶		1	JANE SAYS WARNER BROS. LP CUT	JANE'S ADDICTION	
18	21	28	3	EVERY DOG HAS HIS DAY I.R.S. LP CUT/MCA	LET'S ACTIVE	
19	22	16	5	MOTORCRASH ELEKTRA LP CUT	THE SUGARCUBES	
20	16	21	4	KING OF EMOTION REPRISE 7-27737	BIG COUNTRY	
21	27	26	5	GLAD I'M NOT A KENNEDY TVT LP CUT	SHONA LAING	
⑳	NEW▶		1	MY BAG CAPITOL LP CUT	LLOYD COLE AND THE COMMOTIONS	
⑳	NEW▶		1	CAROLYN'S FINGERS 4 A.D. LP CUT/CAPITOL	COCTEAU TWINS	
24	26	—	2	SLOW TURNING A&M LP CUT	JOHN HIATT	
⑳	RE-ENTRY			ALL I WANTED VIRGIN LP CUT	IN TUA NUA	
26	23	—	2	THE KILLING JAR Geffen LP CUT	SHOXSIE AND THE BANSHEES	
27	30	14	4	LIAR, LIAR REPRISE 7-27792	DEBBIE HARRY	
28	24	—	2	DOCTORIN' THE TARDIS TVT 4020	THE TIMELORDS	
29	17	—	3	JUMP IN THE RIVER REPRISE LP CUT	SINEAD O'CONNOR	
30	28	—	3	OTHER 99 COLUMBIA LP CUT	BIG AUDIO DYNAMITE	

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*INXS\**  
**Need You Tonight/  
Mediate**  
Best Group Video

*Guns N' Roses*  
**Welcome To The Jungle**  
Best New Artist

*Suzanne Vega*  
**Luka**  
Best Female Video

*INXS\**  
**Need You Tonight/  
Mediate**  
Viewer's Choice

*INXS\**  
**Need You Tonight/  
Mediate**  
Best Video

*Prince*  
**U Got The Look**  
Best Male Video

*INXS\**  
**Need You Tonight/  
Mediate**  
Best Editing

*Prince*  
**U Got The Look**  
Best Stage Performance

*George Michael*  
**Father Figure**  
Best Direction

*INXS\**  
**Need You Tonight/  
Mediate**  
Breakthrough

\*APRA

**A S C A P**

A M E R I C A N S O C I E T Y O F C O M P O S E R S , A U T H O R S & P U B L I S H E R S

## WASHINGTON ROUNDUP

**SENATE-HOUSE CONFEREES** voted Sept. 29 to adopt a bill sponsored by Sen. Jesse Helms, R-N.C., that would forbid the Federal Communications Commission from allowing any indecent speech to be broadcast on radio or TV at any hour. The measure will become law unless President Reagan vetoes it, which isn't likely.

The vote, which followed a Sept. 14 agreement by conferees to push for the Helms bill, casts aside decisions by the FCC and a federal appeals court that call for an evening-hours "safe harbor" for so-called indecent speech.

Both the FCC and the National Assn. of Broadcasters have said the Helms bill will certainly end up being challenged in a court case, although an NAB source says the group has not formally decided yet to take legal action. Asked what other options the group is considering, the source admits, "There aren't any."

For its part, the commission, ac-

ording to a source, "must obey the law," which includes not only the indecency prohibition, but also prohibitions on loosening up cross-ownership rules and minority preferences. While daytime shock jocks and music programmers may not be immediately affected by the Helms bill, certainly the chill could affect stations that program adventurous music or talk shows in the late hours.

**ACCORDING TO NEW FCC-issued broadcast-station totals**, there were 4,916 AM stations, 4,102 commercial FMs, and 1,351 educational FMs nationwide as of Aug. 31. According to the FCC, there are 20% more commercial radio stations this year than there were in 1980.

**THE FCC has imposed equal-employment-opportunity reporting conditions** on WFBR Baltimore's license renewal. The station was owned by the Baltimore Radio Show Inc. during the time the FCC found

its EEO performance "deficient," but it has since been taken over by JAG Communications. Still, the commission says JAG will have to bolster efforts to recruit minorities.

**THE so-called lowest-unit-charge bill** designed to cut spending by political candidates, S. 2657, has failed to achieve markup by a Senate committee. Wally Jorgenson, NAB joint board chairman, says passage of the bill would have been like "requiring an airline which publishes an \$82 coach fare to Los Angeles to make the 'supersaver' rate available to political candidates without having to purchase the ticket 30 days in advance, without having to stay over Saturday night, and with a free upgrade to first class." A similar bill is expected to be introduced in the next Congress.

Sen. Ernest Hollings, D-S.C., has reintroduced his bill to fund public stations by taxing the sale of commercial broadcast stations. The NAB opposes the bill.

## CANADA IS COUNTRY REPS FANTASY

(Continued from page 10)

as a condition of its license.

CHAM's Eno says he has no problem finding Canadian product to meet those quotas. But CKRC PD John Norris says the availability of homegrown music is "hot and cold. Right now the situation is good."

And CKBY's Daigle says the flow of Cancon is "not as good as it was 10 years ago."

Daigle adds, "Thank God for the independent labels. Without them we would not be able to meet our quota on the air. Except for RCA,

very few Cancon records come from the majors."

That may be changing. With k.d. lang finally achieving some American renown, other Canadian country artists seem to be picking up major label deals. Veteran artist Murray McLaughlin has just signed with Capitol for North America. Two Canadian acts, Lori Yates and Northern Run, have been inked by CBS Nashville. Canadian WEA has drawn a lot of local attention for new signing George Fox.

If the majors do show an interest in Canadian country, Ferriman says some of the smaller indies "may get squeezed out. That's how it's happened in the U.S. It's going to make us all more competitive."

One problem some indies face is the lack of national distribution. "Being in a major market, I still don't get everything that's released," says CKRC's Norris. "A lot of Canadian artists from Vancouver or Ottawa are still unknown in Winnipeg." And BX93's Collins admits that he hadn't heard of one of the artists nominated for the CCMA's Rising Star award.

That award ended up going to country rockers Blue Rodeo, a band with a U.S. deal on Atlantic. That group's members attracted a lot of attention by keeping their day jobs well after becoming nationally prominent (one who didn't want to lose his seniority at the post office is now on leave). Ferriman says that stories like that are "the exception. All my artists are full-time artists."

But CKBY's Daigle says, "We interview artists all the time who maintain their day job and hit the bars and fairs on the weekend. It's difficult for a musician to make a good living in Canada."

"k.d. lang was a great talent and everybody here knew it. But the stamp of approval had to come when Minnie Pearl told everybody she was great on 'Nashville Now.' Those are the kinds of breaks that our Canadian artists need."



**This Wheel's On Hot.** WQHT New York celebrates its change from "Hot 103" to "Hot 97" with a party at the Plaza Hotel, where "Wheel Of Fortune" hostess Vanna White unveiled the new logo. Shown, from left, are WQHT's morning team, Ron Stevens & Joy Grdnic; GM Stuart Layne; White; WQHT promotions director Sandy Weinberger; and p.m. driver Bill Lee, who served as MC.



**Visiting Them Softly With His Album.** Al B. Sure! is a morning show guest at urban WVEE "V103" Atlanta. Shown, from left, are Warner Bros.' Teddy Astin, V103 a.m. driver Mike Roberts, Sure!, V103 PD Ray Boyd, and Uptown Productions' Andre Harrell.



**Them And You And A Lead Singer Named Boo.** Neil MacColl and Boo Herwerdine of the British group The Bible visit the towers of Babylon—Babylon, N.Y., that is—during a trip to album outlet WBAB-AM-FM. Shown, from left, are WBAB MD Ralph Tortora, MacColl, Herwerdine, and WBAB PD Bob Buchman.



**Eyeing The Charts.** In one of those rare instances of old-style record promotion, Music Brokers president Linda Dawe and marketing director Chris Allcock visit album CILQ "Q107" Toronto with opticians' uniforms and an eye chart to push the new Idle Eyes album. Shown, from left, are Allcock, Q107 AMD Joey Vendetta, and Dawe.

## OUTA' THE BOX

Programmers discuss the week's new music.

### TOP 40

**KOY-FM "Y95"** Phoenix, Ariz., recently celebrated its first anniversary as a top 40 with a special anniversary show featuring "Weird" Al Yankovic, Bardeux, L'Trimm, and Giant Steps. Y95's newest staff member, Jessica Hahn, was also there, although MD Kevin Robinson assures us that "she won't be taking over my job. She doesn't have top 40 ears. She likes all that wimpy stuff, ya know? But she does have top 40 teeth!" Formally added this week is the Pet Shop Boys' "Domino Dancing" (EMI), for which Y95 received a cease-and-desist order a few weeks ago as the first station in the country to play the song. "It sounds like all the others," says Robinson, "and that means it's going to be a big hit." Jon Astley's risqué "Put This Love To The Test" (Atlantic) sounds like "U2 meets Lou Reed with a dance beat," and Duran Duran's "I Don't Want Your Love" (Capitol) is "big, big, big!" The L'Trimm rap "Cars With The Boom" (Time-X/Atlantic) gets a shot, as do Jeffrey Osborne's "She's On The Left" (A&M) and Tracie Spencer's "Symptoms Of True Love" (Capitol). Last but not least, George Michael is on the air with his latest, "Kissing A Fool" (Columbia).

### BLACK/URBAN

Joseph Tamburro has been with WDAS-FM Philadelphia since 1963, and he got the official PD nod sometime in the '60s. WDAS is known for its social activism. Last weekend, WDAS was part of the NAACP radiothon, and last month's Unity Day, themed "Free South Africa," drew 500,000 people. Added this week at WDAS is Ziggy Marley's remixed "Tumblin' Down" (Virgin), which, with its Tom Tom Club "Genius Of Love" samples, "is a little off the wall, but he's the kind of artist we should be playing. It should do real well here." Cameo's "You Make Me Work" (Mercury) is a "pretty easy call," and if you're looking for a good rap, try Derek B's "Goodgroove" (Profile). A probable crossover is "Driving Me Crazy" (Capitol) from Al Hudson & One Way, which Tamburro says "grabs my ear every time I listen." A "nice adult record" is Roberta Flack's "Oasis" (Atlantic).

YVONNE OLSON

# LEE RITENOUR

## *Festival*



**L**ee Ritenour's acoustic guitar prowess leads a "festival" of star players such as Bob James, Marcus Miller, Dave Grusin, Omar Hakim, and Brazilian superstars Caetano Veloso and Joao Bosco. A celebration of guitar virtuoso, Lee Ritenour, at the pinnacle of his career!



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CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

PLATINUM

Z100 New York P.D.: Steve Kingston. 1 Bobby McFerrin, Don't Worry, Be Happy. 2 UB40, Red Red Wine. 3 Taylor Dayne, I'll Always Love You.

POWER 95 New York P.D.: Larry Berger. 1 Bobby McFerrin, Don't Worry, Be Happy. 2 UB40, Red Red Wine. 3 Taylor Dayne, I'll Always Love You.

WB96 Chicago P.D.: Buddy Scott. 1 Bobby McFerrin, Don't Worry, Be Happy. 2 UB40, Red Red Wine. 3 Taylor Dayne, I'll Always Love You.

KIISFM 102.7 Los Angeles P.D.: Steve Rivers. 1 UB40, Red Red Wine. 2 Erasure, Chains Of Love. 3 Taylor Dayne, I'll Always Love You.

HOT 97 FM New York P.D.: Joel Salkowitz. 1 Sa-Fire, Boy, I've Been Told. 2 Taylor Dayne, I'll Always Love You.

WZOU-94.3 Boston P.D.: Tom Jeffries. 1 Def Leppard, Love Bites. 2 Bobby McFerrin, Don't Worry, Be Happy.

Power 106FM Los Angeles P.D.: Jeff Wyatt. 1 Bobby Brown, Don't Be Cruel. 2 Steve B, Spring Love (Come Back To M).

108 FM Boston P.D.: Sunny Joe White. 1 10,000 Maniacs, What's The Matter Her. 2 Bobby Brown, Don't Be Cruel.

WHITNEY OSBORNE, She's On The Left. Daryl Hall John Oates, Downtown Life. Depeche Mode, Strangelove.

WZOU-94.3 Boston P.D.: Tom Jeffries. 1 Def Leppard, Love Bites. 2 Bobby McFerrin, Don't Worry, Be Happy.

Power 94 FM Pittsburgh P.D.: Jim Richards. 1 Poison, Fallen Angel. 2 Cheap Trick, Don't Be Cruel.

EAGLE 106 WOLX Philadelphia P.D.: Charlie Quinn. 1 Def Leppard, Love Bites. 2 Guns N' Roses, Sweet Child O' Mine.

Q107 Washington P.D.: Lorrin Palagi. 1 Kenny Loggins, Nobody's Fool (Theme F).

WALA WASHINGTON P.D.: Mark St. John. 1 Bobby McFerrin, Don't Worry, Be Happy. 2 UB40, Red Red Wine.

Q103 TAMPA BAY Tampa P.D.: Mason Dixon. 1 New Edition, If It Isn't Love.

Z95.5 Detroit P.D.: Brian Patrick. 1 Def Leppard, Love Bites. 2 Cheap Trick, Don't Be Cruel.

POWER 96 Detroit P.D.: Rick Gillette. 1 Bobby Brown, Don't Be Cruel. 2 New Edition, If It Isn't Love.

WMMMS 100.1 FM Cleveland P.D.: Kid Leo. 1 Joan Jett And The Blackhearts, I Hate.

Z95 WTTZ Chicago P.D.: Brian Kelly. 1 Bobby McFerrin, Don't Worry, Be Happy.

WTTZ Chicago P.D.: Brian Kelly. 1 Bobby McFerrin, Don't Worry, Be Happy.

WLOL 99.7 Minneapolis P.D.: Gregg Swedberg. 1 Def Leppard, Love Bites. 2 Kylie Minogue, The Loco-Motion.

97.1 KECL Dallas P.D.: Joel Folger. 1 Poison, Fallen Angel. 2 UB40, Red Red Wine.

93.9 Houston P.D.: Bill Richards. 1 When In Rome, The Promise. 2 UB40, Red Red Wine.

WTTZ Chicago P.D.: Brian Kelly. 1 Bobby McFerrin, Don't Worry, Be Happy.

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Casey Kasem,\*  
Walt Love,  
Scott Shannon  
& Jeff Wyatt

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 NBC RADIO  
NETWORKS

 WESTWOOD ONE  
RADIO NETWORKS

 R&R RADIO  
& RECORDS

**Houston** P.D.: Paul Christy

1	4	UB40, Red Red Wine
2	3	Information Society, What's On Your Mind
3	1	Def Leppard, Love Bites
4	6	Poison, Fallen Angel
5	9	Joan Jett And The Blackhearts, I Hate
6	12	Depeche Mode, Strangelove
7	1	New Edition, If It Isn't Love
8	14	Kylie Minogue, The Loco-Motion
9	5	When In Rome, The Promise
10	2	Bobby Brown, Don't Be Cruel
11	15	Siouxie & The Banshees, Peek-A-Boo
12	13	Peter Cetera, One Good Woman
13	14	Bon Jovi, Bad Medicine
14	17	INXS, Never Tear Us Apart
15	18	The Escape Club, Wild, Wild West
16	16	Rod Stewart, Forever Young
17	21	Cheap Trick, Don't Be Cruel
18	24	The Beach Boys, Kokomo
19	20	Brenda K. Starr, What You See Is What
20	26	Phil Collins, Groovy Kind Of Love
21	28	Whitney Houston, One Moment In Time
22	23	Giant Steps, Another Lover
23	25	Glenn Frey, True Love
24	30	Terence Trent D'Arby, Dance Little Si
25	29	Cinderella, Don't Know What You Got
26	31	Europe, Superstitious
27	EX	U2, Desire
28	36	Elton John, A Word In Spanish
29	32	Nu Shooz, Are You Lookin' For Somebod
30	EX	Was (Not Was), Spy In The House Of Lo
31	33	Transvision Vamp, Tell That Girl To S
32	34	Breathe, How Can I Fall?
33	35	Steve Winwood, Don't You Know What Th
34	39	Sweet Sensation, Never Let You Go
35	37	Holly Knight, Heart Don't Fail Me Now
36	EX	Boy Meets Girl, Waiting For A Star To
37	A37	George Michael, Kissing A Fool
38	EX	Ivan Neville, Not Just Another Girl
A39	—	John Astley, Put This Love To The Tes
A40	—	Jeffrey Osborne, She's On The Left
A	—	Candi, Dancing Under A Latin Moon
A	—	Deniece Williams, I Can't Wait
A	—	Anita Baker, Giving You The Best That
A	—	Vixen, Edge Of A Broken Heart
A	—	Romeo's Daughter, Don't Break My Hear
EX	EX	Tommy Conwell/Young Rumberlars,
EX	EX	Four Tops, Indestructible
EX	EX	EX Sa-Fire, Boy, I've Been Told
EX	EX	EX Grayson Hugh, Tears Of Love

**San Francisco** P.D.: Keith Naftaly

1	3	L'Trimm, Cars With The Boom
2	7	Sweet Sensation, Never Let You Go
3	1	Bobby Brown, Don't Be Cruel
4	4	UB40, Red Red Wine
5	9	Sa-Fire, Boy, I've Been Told
6	2	Bobby McFerrin, Don't Worry, Be Happy
7	10	Tracie Spencer, Symptoms Of True Love
8	12	Paula Abdul, Straight Up
9	5	Rob Base & D.J. E-Z Rock, It Takes Tw
10	6	Al B. Sure!, Off On Your Own (Girl)
11	11	Taylor Dayne, I'll Always Love You
12	22	Anita Baker, Giving You The Best That
13	15	Evelyn "Champagne" King, Hold On To W
14	18	Karyn White, The Way You Love Me
15	19	Breathe, How Can I Fall?
16	17	Shirley Lewis, You Used To Be Romanti
17	14	Basia, Time And Tide
18	28	The Jets, Anytime
19	24	Kim Wilde, You Came
20	23	The Escape Club, Wild, Wild West
21	21	Jeffrey Osborne, She's On The Left
22	16	Erasure, Chains Of Love
23	25	Boy Meets Girl, Waiting For A Star To
24	27	Nu Shooz, Are You Lookin' For Somebod
25	EX	Terence Trent D'Arby, Dance Little Si
26	EX	Public Enemy, Don't Believe The Hype
27	EX	Depeche Mode, Strangelove
28	8	Keith Sweat, (Oh With Jacqui McGhee),
29	EX	J.J. Fad, Way Out
30	EX	Whitney Houston, One Moment In Time
EX	—	George Michael, Kissing A Fool
EX	—	Bobby Brown, My Prerogative
EX	—	Ale, I Wanna Know
EX	—	Will To Power, Baby, I Love Your Way/
EX	—	Deniece Williams, I Can't Wait
EX	—	Luther Vandross, Any Love
EX	—	Brenda Russell, Get Here
EX	—	Was (Not Was), Spy In The House Of Lo

**Providence** P.D.: Mike Osborne

1	2	Def Leppard, Love Bites
2	6	Cheap Trick, Don't Be Cruel
3	4	Peter Cetera, One Good Woman
4	4	Poison, Fallen Angel
5	11	New Edition, If It Isn't Love
6	12	Jeffrey Osborne, She's On The Left
7	9	Glenn Frey, True Love
8	19	Phil Collins, Groovy Kind Of Love
9	15	Rod Stewart, Forever Young
10	14	Steve Winwood, Don't You Know What Th
11	13	New Kids On The Block, Please Don't G
12	18	Information Society, What's On Your M
13	17	The Beach Boys, Kokomo
14	24	Bon Jovi, Bad Medicine
15	16	Brenda K. Starr, What You See Is What
16	20	Europe, Superstitious
17	21	Kylie Minogue, The Loco-Motion
18	28	Whitney Houston, One Moment In Time
19	23	Erasure, Chains Of Love
20	22	INXS, Never Tear Us Apart
21	25	Four Tops, Indestructible
22	27	Basia, Time And Tide
23	30	10,000 Maniacs, What's The Matter Her
24	30	Bobby Brown, Don't Be Cruel
25	34	Tracie Spencer, Symptoms Of True Love
26	32	Holly Knight, Heart Don't Fail Me Now
27	EX	Cinderella, Don't Know What You Got
28	EX	Terence Trent D'Arby, Dance Little Si
29	33	The Escape Club, Wild, Wild West
30	EX	Jane Wiedlin, Inside A Dream
31	EX	Cher, Main Man
32	EX	Giant Steps, Another Lover
33	EX	Vixen, Edge Of A Broken Heart
34	EX	Chicago, Look Away
35	EX	When In Rome, The Promise
A	—	U2, Desire
A	—	Van Halen, Finish What Ya Started
A	—	Elton John, A Word In Spanish
A	—	Daryl Hall John Oates, Downtown Life
A	—	George Michael, Kissing A Fool
A	—	Was (Not Was), Spy In The House Of Lo
A	—	Will To Power, Baby, I Love Your Way/
A	—	John Lennon, Jealous Guy
EX	—	Luther Vandross, Any Love
EX	—	Boy Meets Girl, Waiting For A Star To
EX	—	EX Lime Tree Pie
EX	—	EX Breathe, How Can I Fall?
EX	—	EX Depeche Mode, Strangelove
EX	—	EX UB40, Red Red Wine
EX	—	EX Transvision Vamp, Tell That Girl To S
EX	—	EX Gardner Cole, Live It Up
EX	—	EX The Robert Cray Band, Don't Be Afraid
EX	—	EX Eddie Money, Walk On Water

**Hartford** P.D.: Dave Shakes

1	5	UB40, Red Red Wine
2	4	Def Leppard, Love Bites
3	3	Bobby Brown, Don't Be Cruel
4	7	Steve Winwood, Don't You Know What Th
5	11	Information Society, What's On Your M
6	1	Bobby McFerrin, Don't Worry, Be Happy
7	2	Guns N' Roses, Sweet Child O' Mine
8	10	New Kids On The Block, Please Don't G
9	9	Cheap Trick, Don't Be Cruel
10	15	Phil Collins, Groovy Kind Of Love
11	8	Taylor Dayne, I'll Always Love You
12	13	Dino, Summertime
13	21	Stevie B, Spring Love (Come Back To M
14	23	The Escape Club, Wild, Wild West
15	22	Brenda K. Starr, What You See Is What
16	20	Blue Zone U.K. Jackie
17	17	Al B. Sure!, Off On Your Own (Girl)
18	26	Whitney Houston, One Moment In Time
19	19	Vanessa Williams, The Right Stuff
20	30	The Beach Boys, Kokomo
21	32	Bon Jovi, Bad Medicine
22	25	Basia, Time And Tide
23	24	Glenn Frey, True Love
24	31	Erasure, Chains Of Love
25	38	Anita Baker, Giving You The Best That
26	27	Giant Steps, Another Lover
27	26	INXS, Never Tear Us Apart
28	6	New Edition, If It Isn't Love
29	40	Kylie Minogue, The Loco-Motion
30	33	Rod Stewart, Forever Young
31	34	Breathe, How Can I Fall?
32	36	Was (Not Was), Spy In The House Of Lo
33	35	Boy Meets Girl, Waiting For A Star To
34	37	Elton John, A Word In Spanish
35	EX	Sweet Sensation, Never Let You Go
36	EX	Daryl Hall John Oates, Downtown Life
37	EX	Chicago, Look Away
38	EX	Princed, I Wish Heaven
A39	—	Duran, Duran, I Don't Want Your Love
A40	—	George Michael, Kissing A Fool
A	—	Cover Girls, Better Late Than Never
A	—	Will To Power, Baby, I Love Your Way/

**Baltimore** P.D.: Chuck Morgan

1	2	Taylor Dayne, I'll Always Love You
2	1	Van Halen, When It's Love
3	6	UB40, Red Red Wine
4	4	Guns N' Roses, Sweet Child O' Mine
5	5	Robert Palmer, Simply Irresistible
6	9	Bobby McFerrin, Don't Worry, Be Happy
7	3	George Michael, Monkey
8	11	New Edition, If It Isn't Love
9	16	Def Leppard, Love Bites
10	10	Terence Trent D'Arby, Sign Your Name
11	13	Poison, Fallen Angel
12	15	New Kids On The Block, Please Don't G
13	19	Phil Collins, Groovy Kind Of Love
14	7	D.J. Jazzy Jeff & The Fresh Prince, A
15	17	Cheap Trick, Don't Be Cruel
16	20	Peter Cetera, One Good Woman
17	18	Basia, Time And Tide
18	21	Joan Jett And The Blackhearts, I Hate
19	23	Chicago, I Don't Wanna Live Without Y
20	23	Bobby Brown, Don't Be Cruel
21	25	Rod Stewart, Forever Young
22	12	Debbie Gibson, Staying Together
23	27	The Escape Club, Wild, Wild West
24	29	Bon Jovi, Bad Medicine
25	28	Brenda K. Starr, What You See Is What
26	28	Whitney Houston, One Moment In Time
27	30	Information Society, What's On Your M
28	32	The Beach Boys, Kokomo
29	31	Steve Winwood, Don't You Know What Th
30	EX	Kylie Minogue, The Loco-Motion
A	—	George Michael, Kissing A Fool
A	—	Anita Baker, Giving You The Best That
A	—	Glenn Frey, True Love
A	—	Rob Base & D.J. E-Z Rock, It Takes Tw

**Miami** P.D.: Steve Perun

1	3	Bobby McFerrin, Don't Worry, Be Happy
2	17	The Beach Boys, Kokomo
3	4	Def Leppard, Love Bites
4	5	Robert Palmer, Simply Irresistible
5	10	Phil Collins, Groovy Kind Of Love
6	7	Poison, Fallen Angel
7	8	Guns N' Roses, Sweet Child O' Mine
8	9	Cheap Trick, Don't Be Cruel
9	15	Taylor Dayne, I'll Always Love You
10	14	Will To Power, Baby, I Love Your Way/
11	12	New Edition, If It Isn't Love
12	13	New Kids On The Block, Please Don't G
13	2	Van Halen, When It's Love
14	6	UB40, Red Red Wine
15	11	Tracy Chapman, Fast Car
16	8	Chicago, I Don't Wanna Live Without Y
17	20	Bon Jovi, Bad Medicine
18	19	Rick Astley, It Would Take A Strong S
19	22	Information Society, What's On Your M
20	16	Rob Base & D.J. E-Z Rock, It Takes Tw
21	25	Peter Cetera, One Good Woman
22	27	Whitney Houston, One Moment In Time
23	24	Bobby Brown, Don't Be Cruel
24	24	Debbie Gibson, Staying Together
25	29	U2, Desire
26	21	Breathe, Hands To Heaven
27	EX	Giant Steps, Another Lover
28	18	Terence Trent D'Arby, Sign Your Name
29	EX	Anita Baker, Giving You The Best That
A30	—	Kylie Minogue, The Loco-Motion
A	—	George Michael, Kissing A Fool
EX	EX	Elton John, A Word In Spanish

**Detroit** P.D.: Chuck Beck

1	1	Def Leppard, Love Bites
2	6	Poison, Live Through This
3	4	UB40, Red Red Wine
4	2	Poison, Fallen Angel
5	2	Guns N' Roses, Sweet Child O' Mine
6	7	The Escape Club, Wild, Wild West
7	5	Bobby McFerrin, Don't Worry, Be Happy
8	11	Phil Collins, Groovy Kind Of Love
9	10	New Edition, If It Isn't Love
10	12	Information Society, What's On Your M
11	13	Guns N' Roses, Welcome To The Jungle
12	16	INXS, Never Tear Us Apart
13	8	Chicago, I Don't Wanna Live Without Y
14	EX	Kylie Minogue, The Loco-Motion
15	14	Joan Jett And The Blackhearts, I Hate
16	19	Bon Jovi, Bad Medicine
17	EX	The Beach Boys, Kokomo
18	EX	Cheap Trick, Don't Be Cruel
19	9	Robert Palmer, Simply Irresistible
20	15	D.J. Jazzy Jeff & The Fresh Prince, A
21	EX	U2, Desire
22	EX	Erasure, Chains Of Love
23	EX	Bobby Brown, Don't Be Cruel
24	EX	Europe, Superstitious
A25	—	Breathe, How Can I Fall?
EX	EX	Giant Steps, Another Lover
EX	EX	Peter Cetera, One Good Woman
EX	EX	New Kids On The Block, Please Don't G

**St. Louis** P.D.: Kevin Young

1	6	Def Leppard, Love Bites
2	7	Peter Cetera, One Good Woman
3	3	Rick Astley, It Would Take A Strong S
4	1	Guns N' Roses, Sweet Child O' Mine
5	5	New Edition, If It Isn't Love
6	8	Cheap Trick, Don't Be Cruel
7	9	Taylor Dayne, I'll Always Love You
8	2	Robert Palmer, Simply Irresistible
9	12	Rod Stewart, Forever Young
10	11	UB40, Red Red Wine
11	10	Phil Collins, Groovy Kind Of Love
12	16	Joan Jett And The Blackhearts, I Hate
13	4	Kenny Loggins, Nobody's Fool (Theme F
14	14	Poison, Fallen Angel
15	24	The Beach Boys, Kokomo
16	19	Whitney Houston, One Moment In Time
17	22	Kylie Minogue, The Loco-Motion
18	21	Glenn Frey, True Love
19	18	Brenda K. Starr, What You See Is What
20	10	Huey Lewis & The News, Perfect World
21	25	Erasure, Chains Of Love
22	27	Bobby Brown, Don't Be Cruel
23	13	Debbie Gibson, Staying Together
24	26	Europe, Superstitious
25	30	INXS, Never Tear Us Apart
26	31	Information Society, What's On Your M
27	EX	Jeffrey Osborne, She's On The Left
28	32	Bon Jovi, Bad Medicine
29	33	Boy Meets Girl, Waiting For A Star To
30	35	Kim Wilde, You Came
31	34	New Kids On The Block, Please Don't G
A32	—	The Escape Club, Wild, Wild West
A33	—	Elton John, A Word In Spanish
A34	—	U2, Desire
EX	—	Giant Steps, Another Lover
A	—	Chicago, Look Away
EX	—	A Survivor, Don't Know It Was Love
EX	—	EX Four Tops, Indestructible
EX	—	EX Daryl Hall John Oates, Downtown Life

**Dallas** P.D.: Buzz Bennett

1	1	The Beach Boys, Kokomo
2	2	Kylie Minogue, The Loco-Motion
3	3	The Escape Club, Wild, Wild West
4	4	Phil Collins, Groovy Kind Of Love
5	5	Def Leppard, Love Bites
6	6	INXS, Never Tear Us Apart
7	7	Erasure, Chains Of Love
8	8	When In Rome, The Promise
9	9	Rod Stewart, Forever Young
10	10	Bon Jovi, Bad Medicine
11	11	New Kids On The Block, Please Don't G
12	12	Joan Jett And The Blackhearts, I Hate
13	13	Information Society, What's On Your M
14	14	D.J. Jazzy Jeff & The Fresh Prince, A
15	15	UB40, Red Red Wine
16	16	Poison, Fallen Angel
17	29	Chicago, Look Away
18	30	U2, Desire
19	19	Basia, Time And Tide
20	17	Bobby McFerrin, Don't Worry, Be Happy
21	EX	Europe, Superstitious
22	24	Britny Fox, Long Way To Love
23	23	John Lennon, Inside A Dream
24	25	Cinderella, Don't Know What You Got
25	26	10,000 Maniacs, What's The Matter Her
26	27	Depeche Mode, Strangelove
27	28	Rhythm Corps, Common Ground
28	23	Guns N' Roses, Sweet Child O' Mine
29	EX	Robert Palmer, Simply Irresistible
30	31	Steve Winwood, Don't You Know What Th
31	32	Vixen, Edge Of A Broken Heart
32	33	Hurricane, I'm On To You
33	EX	Van Halen, Finish What Ya Started
34	EX	Little Feat, Haze To Ease Your Love
A35	—	Pat Benatar, Don't Walk Away
EX	—	A Pet Shop Boys, Domino Dancing
EX	—	Ivan Neville, Not Just Another Girl
EX	—	Baxter Robinson, Time and Again
EX	—	Tracy Chapman, Talkin' Bout A Revolut
EX	—	Gardner Cole, Live It Up
EX	—	Boy Meets Girl, Waiting For A Star To
EX	—	EX Transvision Vamp, Tell That Girl To S
EX	—	EX Holly Knight, Heart Don't Fail Me Now
EX	—	EX George Michael, Kissing A Fool
EX	—	EX J.J. Fad, Way Out

**Seattle** P.D.: Gary Bryan

1	6	Def Leppard, Love Bites
2	3	Peter Cetera, One Good Woman
3	1	Bobby McFerrin, Don't Worry, Be Happy
4	4	New Kids On The Block, Please Don't G
5	5	Basia, Time And Tide
6	9	UB40, Red Red Wine
7	7	Joan Jett And The Blackhearts, I Hate
8	2	Taylor Dayne, I'll Always Love You
9	12	Phil Collins, Groovy Kind Of Love
10	13	Information Society, What's On Your M
11	28	Robert Palmer, Simply Irresistible
12	14	Brenda K. Starr, What You See Is What
13	16	Glenn Frey, True Love
14	8	Guns N' Roses, Sweet Child O' Mine
15	19	Steve Winwood, Don't You Know What Th
16	20	Breathe, How Can I Fall?
17	30	Bon Jovi, Bad Medicine
18	31	Giant Steps, Another Lover
19	EX	The Beach Boys, Kokomo
20	EX	Ter



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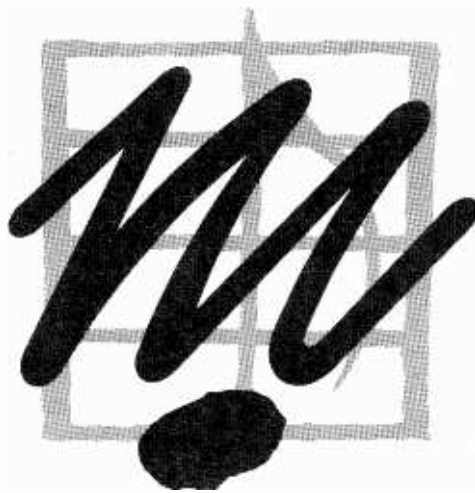
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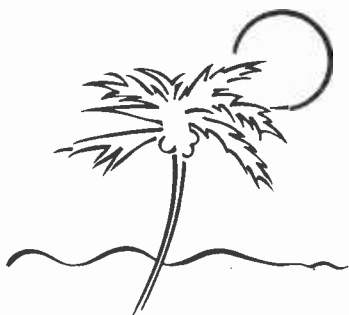
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- 93-Industry Associations

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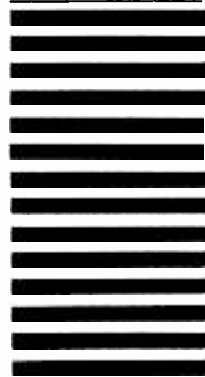
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# Billboard Hot Black Singles SALES & AIRPLAY™

A ranking of the top 40 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT BLACK POSITION
		TITLE	ARTIST	
1	2	ADDICTED TO YOU	LEVERT	1
2	5	MY PREROGATIVE	BOBBY BROWN	2
3	4	2 A.M.	TEDDY PENDERGRASS	3
4	3	BORN NOT TO KNOW	TONY! TONI! TONE!	7
5	1	SHE'S ON THE LEFT	JEFFREY OSBORNE	6
6	14	NOTHING CAN COME BETWEEN US	SADE	4
7	8	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	14
8	13	LET'S DO IT AGAIN	GEORGE BENSON	9
9	10	DANCIN' WITH MYSELF	JOHNNY KEMP	8
10	20	THE WAY YOU LOVE ME	KARYN WHITE	5
11	18	THE BEST OF ME	KIARA	11
12	16	HOLD ON TO WHAT YOU'VE GOT	EVELYN "CHAMPAGNE" KING	13
13	23	DON'T ROCK THE BOAT	MIDNIGHT STAR FEAT. ECSTASY OF WHODINI	12
14	21	I'M IN LOVE	MELBA MOORE (DUET WITH KASHIF)	15
15	27	YOU'RE NOT MY KIND OF GIRL	NEW EDITION	10
16	7	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	26
17	28	DON'T WORRY, BE HAPPY (FROM "COCKTAIL")	BOBBY MCFERRIN	19
18	26	SLEEPLESS WEEKEND	HOWARD HUNTSBERRY	17
19	17	NICE 'N' SLOW	FREDDIE JACKSON	41
20	29	PARTY ON PLASTIC	BOOTSIE	30
21	35	MY GIRLY	READY FOR THE WORLD	21
22	31	(HE'S GOT) THE LOOK	VANESSA WILLIAMS	18
23	19	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	46
24	34	STRICTLY BUSINESS	EPMD	31
25	6	TAKE YOUR TIME	PEBBLES	32
26	—	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	22
27	25	SINGLE GIRLS	THE DAZZ BAND	34
28	9	LET'S GO	KOOL MOE DEE	55
29	—	ANY LOVE	LUTHER VANDROSS	16
30	11	STATIC	JAMES BROWN	45
31	22	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	37
32	33	GIVE ME A CHANCE	CHAPTER 8	20
33	—	DANCE LITTLE SISTER	TERENCE TRENT D'ARBY	24
34	24	HUSBAND	SHIRLEY MURDOCK	51
35	12	ANOTHER PART OF ME	MICHAEL JACKSON	57
36	30	IT'S A MIRACLE	TYRONE DAVIS	43
37	—	I CAN'T WAIT	DENIECE WILLIAMS	27
38	—	SHOWDOWN	ISAAC HAYES	40
39	15	TEASE ME	GARY TAYLOR	50
40	38	IT TAKES TWO	ROB BASE & D.J. E-Z ROCK	63

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	3	MY PREROGATIVE	BOBBY BROWN	2
2	1	ADDICTED TO YOU	LEVERT	1
3	5	THE WAY YOU LOVE ME	KARYN WHITE	5
4	7	NOTHING CAN COME BETWEEN US	SADE	4
5	4	2 A.M.	TEDDY PENDERGRASS	3
6	10	YOU'RE NOT MY KIND OF GIRL	NEW EDITION	10
7	20	ANY LOVE	LUTHER VANDROSS	16
8	12	THE BEST OF ME	KIARA	11
9	11	DANCIN' WITH MYSELF	JOHNNY KEMP	8
10	15	DON'T ROCK THE BOAT	MIDNIGHT STAR FEAT. ECSTASY OF WHODINI	12
11	21	RESCUE ME	AL B. SURE!	23
12	14	(HE'S GOT) THE LOOK	VANESSA WILLIAMS	18
13	13	LET'S DO IT AGAIN	GEORGE BENSON	9
14	8	HOLD ON TO WHAT YOU'VE GOT	EVELYN "CHAMPAGNE" KING	13
15	19	SLEEPLESS WEEKEND	HOWARD HUNTSBERRY	17
16	18	GIVE ME A CHANCE	CHAPTER 8	20
17	9	I'M IN LOVE	MELBA MOORE (DUET WITH KASHIF)	15
18	27	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	22
19	2	SHE'S ON THE LEFT	JEFFREY OSBORNE	6
20	23	MY GIRLY	READY FOR THE WORLD	21
21	25	DON'T WORRY, BE HAPPY (FROM "COCKTAIL")	BOBBY MCFERRIN	19
22	6	BORN NOT TO KNOW	TONY! TONI! TONE!	7
23	26	STUCK	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS	25
24	28	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	28
25	29	DANCE LITTLE SISTER	TERENCE TRENT D'ARBY	24
26	30	I CAN'T WAIT	DENIECE WILLIAMS	27
27	38	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	29
28	36	MY EYES DON'T CRY	STEVIE WONDER	38
29	33	GONNA GET OVER YOU	SWEET OBSESSION	39
30	31	LET'S PLAY (FROM NOW ON)	THE OHIO PLAYERS	33
31	32	TEAR DOWN THESE WALLS	BILLY OCEAN	35
32	35	MY HEART	TROOP	42
33	—	ONE MOMENT IN TIME	WHITNEY HOUSTON	36
34	—	CALL THE LAW	THE REDDINGS	44
35	40	SO FINE	JAMM	48
36	37	HIDE AND SEEK	TRACIE SPENCER	49
37	—	I MISSED	SURFACE	52
38	16	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	14
39	—	GOT A NEW LOVE	GOOD QUESTION	54
40	—	HEY LOVER	FREDDIE JACKSON	56

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## BLACK SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot Black Singles chart.

MCA (10)	11
Uptown (1)	
COLUMBIA (9)	10
Def Jam (1)	
E.P.A.	9
Epic (7)	
Scotti Bros. (1)	
Tabu (1)	
WARNER BROS. (5)	8
Cold Chillin' (1)	
Paisley Park (1)	
Reprise (1)	
ATLANTIC (2)	7
Island (2)	
Atco (1)	
Ruthless (1)	
Spaceship (1)	
POLYGRAM	7
Polydor (2)	
Wing (2)	
Atlanta Artists (1)	
Mercury (1)	
Tin Pan Apple (1)	
CAPITOL	6
ELEKTRA (5)	6
Vintertainment (1)	
ARISTA (4)	5
Jive (1)	
RCA (1)	5
Jive (4)	
VIRGIN	4
A&M	3
PROFILE	3
EMI-MANHATTAN	2
K-TEL	2
Crush (2)	
MOTOWN	2
ALLEGIANCE	1
Voss (1)	
CHRYSLIS	1
Cooltempo (1)	
FUTURE	1
NEXT PLATEAU	1
SLAM	1
Tri-World (1)	
SLEEPING BAG	1
Fresh (1)	
SOLAR	1
SUTRA	1
TRACK RECORD	1
VISION	1
Ms. B (1)	

## BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
3 2 A.M. (Ted-On, BMI/J.Carr, BMI/Irving, BMI)	
1 ADDICTED TO YOU (Ensign, BMI/Willesden, BMI/Tricyp, BMI) CPP	
65 AFTER THE PAIN (Miami Spice, ASCAP)	
58 AIN'T NO HALF-STEPPIN' (Cold Chillin', ASCAP)	
57 ANOTHER PART OF ME (Mijac, BMI/Warner-Tamerlane, BMI)	
16 ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)	
94 ARE YOU READY FOR FREDDY? (Metaphor, BMI/Tin Pan Apple, BMI/PolyGram Songs, BMI/New Line Cinema, BMI)	
60 BACK ON TRACK (Always, BMI/Poppa Willie, BMI)	
93 BACK UP (Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II) CPP	
11 THE BEST OF ME (Kiara's Tuff Music, BMI/Trixie Lou, BMI)	
7 BORN NOT TO KNOW (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)	
44 CALL THE LAW (Redlock, BMI/PolyGram Songs, BMI)	
72 CARS WITH THE BOOM (Musicworks, BMI/Henstone, BMI)	
24 DANCE LITTLE SISTER (Virgin Songs, BMI/Young Terence, BMI) CPP	
8 DANCIN' WITH MYSELF (Mochrie, ASCAP/Bruce Purse, ASCAP)	
62 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	
99 DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP	
70 DON'T BELIEVE THE HYPE (Def American, BMI)	
85 DON'T GIVE UP (ON LOVE) (Sports Kids, BMI/Rise-N-Glowing, BMI)	
64 DON'T MAKE PROMISES (Amirful, ASCAP/Grandma Rosalee, BMI)	
12 DON'T ROCK THE BOAT (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP	
19 DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob Nolem, BMI)	
82 DRIVING ME CRAZY (Minky, BMI/Easterson, BMI)	
74 EVERYTHING I MISS AT HOME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
67 GET HERE (Rutland Road, ASCAP/WB, ASCAP)	
20 GIVE ME A CHANCE (Crystal Rose, BMI/Monteque, BMI)	
92 GIVIN' UP ON LOVE (SBK Blackwood, BMI/WB, ASCAP)	
22 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP	
39 GONNA GET OVER YOU (Bush Burnin', ASCAP/La Love Lane, ASCAP)	
66 GOODGROOVE (Protoons, ASCAP)	
54 GOT A NEW LOVE (Vogue, BMI/Good Question, BMI)	

68 HARD WORK (Maitre D, ASCAP/Rare Blue, ASCAP)	
69 HELLO BELOVED (Angel Notes, ASCAP/WB, ASCAP)	
18 (HE'S GOT) THE LOOK (Amirful, ASCAP/Torin, ASCAP/Mel-o-mel, ASCAP)	
56 HEY LOVER (Bush Burnin', ASCAP)	
49 HIDE AND SEEK (Love-ly-N-Divine, ASCAP)	
13 HOLD ON TO WHAT YOU'VE GOT (Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II, BMI) CPP	
51 HUSBAND (Troutman's, BMI/Saja, BMI)	
53 I BURN FOR YOU (Hami Wave, ASCAP/Over The	

Rainbow, ASCAP)	
27 I CAN'T WAIT (Welbeck, ASCAP/Sputnik Adventure, ASCAP/SBK April, ASCAP)	
52 I MISSED (Colgems-EMI, ASCAP/Deep Faith, ASCAP)	
98 IF IT ISN'T LOVE (Flyte Tyme, ASCAP)	
46 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP)	
15 I'M IN LOVE (Duchess, ASCAP/Black Lion, ASCAP/JC, PRS)	
87 I'M NOT GOING OUT LIKE THAT (Protoons, ASCAP/Rush Groove, ASCAP)	

76 I'M THE ONE WHO LOVES YOU (Island, BMI/Stanton's Gold, BMI/April Joy, BMI/Golden Nugget, BMI)	
75 INDESTRUCTIBLE (Jobete, ASCAP) CPP	
63 IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)	
43 IT'S A MIRACLE (Leo Graham, BMI)	
28 (IT'S JUST) THE WAY THAT YOU LOVE ME (Oliver Leiber, ASCAP/Virgin, ASCAP)	
47 LET ME BE YOUR HERO (Grabitt, BMI/SBK Blackwood, BMI)	
9 LET'S DO IT AGAIN (Warner-Tamerlane, BMI)	
55 LET'S GO (Willesden, BMI)	
33 LET'S PLAY (FROM NOW ON) (All Aboard, BMI/OP, BMI)	
96 L.O.V.E. (Colgems-EMI, ASCAP/Bedrum, ASCAP/Light & Sound, ASCAP)	
78 A LOVE OF YOUR OWN (WB, ASCAP/Longdog, ASCAP/Average, ASCAP)	
37 MAKE IT LAST FOREVER (WB, ASCAP/Zomba, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donril, ASCAP)	
95 MONKEY (Chappell, ASCAP/Morrison Leahy, ASCAP)	
80 MR. BACHELOR (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP)	
38 MY EYES DON'T CRY (Jobete, ASCAP/Black Bull, ASCAP) CPP	
21 MY GIRLY (MCA, ASCAP/Uncity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Texascity, BMI)	
42 MY HEART (Selessongs, ASCAP)	
2 MY PREROGATIVE (Cal-Gene, BMI/Virgin Songs, BMI) CPP	
41 NICE 'N' SLOW (Zomba, ASCAP)	
14 A NIGHTMARE ON MY STREET (Zomba, ASCAP)	
4 NOTHING CAN COME BETWEEN US (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP	
83 OFF ON YOUR OWN (GIRL) (Across 110th Street, ASCAP/SBK April, ASCAP)	
79 ONCE, TWICE, THREE TIMES (Make It Big, ASCAP/WB, ASCAP/R.K.S., ASCAP/Jobete, ASCAP) CPP	
36 ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Bettis, ASCAP)	
30 PARTY ON PLASTIC (Mash-A-Mug, BMI/Island, BMI/Irving, BMI/Catfishing Hit, BMI) CPP	
100 QUICKNESS (Bee Germaine, BMI/Jay King IV, BMI)	
23 RESCUE ME (SBK April, ASCAP/Across 110th Street, ASCAP/SBK April, ASCAP)	
59 'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE) (Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI) CPP	
26 SHAKE YOUR THANG (Triple Three, ASCAP/SBK Blackwood, BMI)	
6 SHE'S ON THE LEFT (Sac-Boy, ASCAP/MCA, ASCAP/Chances R, ASCAP/March 9, ASCAP/Almo,	

## HOT BLACK SINGLES ACTION

RADIO MOST ADDED

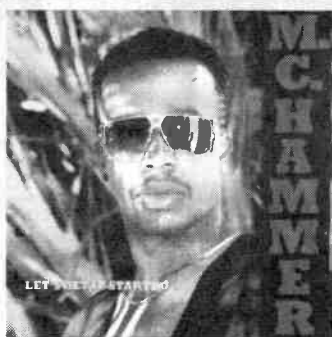
	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 35 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 102 REPORTERS	TOTAL ON REPORTERS
YOU MAKE ME WORK CAMEO ATLANTA ARTISTS	10	15	24	49	49
EVERYTHING I MISS AT HOME CHERRELLE TABU	8	18	21	47	47
THERE'S ONE BORN EVERY... JONATHAN BUTLER JIVE	8	11	23	42	77
HEY LOVER FREDDIE JACKSON CAPITOL	5	14	19	38	85
TUMBLIN' DOWN ZIGGY MARLEY VIRGIN	4	8	12	24	33
MR. BACHELOR LOOSE ENDS MCA	5	7	10	22	45
SOLITAIRE COMMODORES POLYDOR	3	7	12	22	27
I'M THE ONE WHO LOVES YOU BY ALL MEANS ISLAND	4	8	8	20	48
I MISSED SURFACE COLUMBIA	3	8	7	18	84
DIAL MY HEART THE BOYS MOTOWN	2	5	10	17	63

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

# The Love Me or Leave Me Gyrlz



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Capitol

shakin'  
up  
the  
world

**M.C. HAMMER**  
**LET'S GET IT STARTED**

featuring the funky "If It's Games You're Playing"

featuring the hip-hoppin' "Let's Get It Started"

Billboard

## TOP BLACK ALBUMS

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FOR WEEK ENDING  
OCTOBER 8, 1988

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
1	1	2	13	BOBBY BROWN • MCA 42185 (8.98) (CD)	4 weeks at No. One DON'T BE CRUEL
2	3	3	9	FREDDIE JACKSON • CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
3	2	1	12	PUBLIC ENEMY • DEF JAM BFW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
4	4	5	13	NEW EDITION • MCA 42207 (8.98) (CD)	HEART BREAK
5	7	8	13	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
6	6	4	17	EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
7	8	7	42	KEITH SWEAT ▲ VINTERMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
8	5	6	21	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
9	9	11	8	SALT-N-PEPA NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
10	10	9	8	ERIC B. & RAKIM UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
11	12	10	20	TEDDY PENDERGRASS • ELEKTRA 60775 (9.98) (CD)	JOY
12	11	12	13	GUY UPTOWN 42176/MCA (8.98) (CD)	GUY
13	13	14	23	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
14	14	17	7	JEFFREY OSBORNE A&M 5205 (8.98) (CD)	ONE LOVE-ONE DREAM
15	21	28	17	BOBBY MCFERRIN ▲ EMI-MANHATTAN 48059 (9.98) (CD)	SIMPLE PLEASURES
16	15	13	49	TERENCE TRENT D'ARBY ▲ COLUMBIA BFC 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
17	18	18	19	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
18	16	16	13	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
19	19	20	13	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
20	22	22	11	J.J. FAD RUTHLESS 90959/ATLANTIC (8.98) (CD)	SUPERSONIC-THE ALBUM
21	17	15	12	RICK JAMES REPRISE 25659/WARNER BROS. (8.98) (CD)	WONDERFUL
22	23	25	22	TONY! TON! TONE! WING 835 549/POLYGRAM (CD)	WHO?
23	20	23	11	STETSASONIC TOMMY BOY 1017 (8.98) (CD)	IN FULL GEAR
24	25	19	20	JOHNNY KEMP COLUMBIA 40770 (CD)	SECRETS OF FLYING
25	24	21	45	GEORGE MICHAEL ▲ COLUMBIA OC 40867 (CD)	FAITH
26	27	24	14	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
27	28	30	19	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA F-9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
28	26	26	13	NAJEE EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
29	31	31	20	2 LIVE CREW LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
30	34	40	23	TAYLOR DAYNE • ARISTA 8529 (8.98) (CD)	TELL IT TO MY HEART
31	30	36	10	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
32	32	29	15	TRACY CHAPMAN ▲ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
33	33	32	15	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
34	29	27	16	JAMES BROWN SCOTTI BROS. FZ 44241/E.P.A. (CD)	I'M REAL
35	35	33	19	RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
36	36	34	14	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS MCA 42090 (8.98) (CD)	THE MAC BAND
37	37	37	24	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
38	39	39	10	M.C. SHY D LUKE SKYYWALKER 1005 (8.98) (CD)	COMIN' CORRECT IN '88
39	41	45	9	N.W.A. AND THE POSSE MACOLA 1057 (8.98)	N.W.A.
40	44	51	6	THE JUNGLE BROTHERS IDLERS 2704/WARLOCK (8.98)	STRAIGHT OUT THE JUNGLE
41	43	—	2	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
42	52	58	13	SIR MIX-A-LOT NASTY MIX 70123 (8.98)	SWASS
43	38	43	20	EVELYN "CHAMPAGNE" KING EMI-MANHATTAN 46968 (8.98) (CD)	FLIRT
44	54	55	6	ASWAD MANGO 9810/ISLAND (8.98) (CD)	DISTANT THUNDER
45	49	49	14	MELBA MOORE CAPITOL 46944 (8.98) (CD)	I'M IN LOVE
46	42	35	55	MICHAEL JACKSON ▲ EPIC QE 40600/E.P.A. (CD)	BAD
47	40	38	46	KOOL MOE DEE • JIVE 1079/RCA (8.98) (CD)	HOW YA LIKE ME NOW
48	45	44	20	TYRONE DAVIS FUTURE 1003 (8.98)	FLASHIN' BACK
49	66	85	3	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE

50	55	50	12	DAVID SANBORN REPRISE 25715/WARNER BROS. (9.98) (CD)	CLOSE-UP
51	NEW ►	1	1	ICE-T SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
52	57	63	4	CHAPTER 8 CAPITOL 46947 (8.98) (CD)	FOREVER
53	51	46	29	BILLY OCEAN ▲ JIVE 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
54	50	52	29	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
55	47	41	39	PEBBLES ▲ MCA 42094 (8.98) (CD)	PEBBLES
56	48	56	5	BUSY BEE STRONG CITY/UNI 2/MCA (8.98) (CD)	RUNNING THANGS
57	46	48	13	THE FAT BOYS • TIN PAN APPLE 835 809/POLYGRAM (CD)	COMING BACK HARD AGAIN
58	59	—	2	KARYN WHITE WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
59	63	—	2	MARLEY MARL COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD)	IN CONTROL. VOLUME 1
60	64	66	6	JOHNNIE TAYLOR MALACO 7446 (8.98)	IN CONTROL
61	NEW ►	1	1	ROB BASE & D.J. E-Z ROCK PROFILE 1267 (8.98) (CD)	IT TAKES TWO
62	53	42	68	WHITNEY HOUSTON ▲ ARISTA 8405 (9.98) (CD)	WHITNEY
63	69	69	5	FINESSE & SYNQUIS UPTOWN 42177/MCA (8.98) (CD)	SOUL SISTERS
64	56	47	10	SIEDAH GARRETT QWEST/REPRISE 25689/WARNER BROS. (8.98) (CD)	KISS OF LIFE
65	81	95	5	THE OHIO PLAYERS TRACK RECORD 58810 (8.98) (CD)	BACK
66	60	61	5	ROY AYERS ICHIBAN 1028 (8.98) (CD)	DRIVE
67	62	59	10	DEREK B PROFILE 1266 (8.98) (CD)	BULLET FROM A GUN
68	68	65	23	BOOGIE DOWN PRODUCTIONS JIVE 1097/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
69	72	92	6	PATTI AUSTIN QWEST 25696/WARNER BROS. (8.98) (CD)	THE REAL ME
70	89	—	2	HOWARD HUNTSBERRY MCA 42217 (8.98) (CD)	WITH LOVE
71	67	68	5	RAHEEM A&M 5212 (8.98) (CD)	THE VIGILANTE
72	99	73	10	BY ALL MEANS ISLAND 90898/ATLANTIC (8.98) (CD)	BY ALL MEANS
73	77	57	9	JAMES "D-TRAIN" WILLIAMS COLUMBIA BFC 40914 (CD)	IN YOUR EYES
74	61	67	6	LE JUAN LOVE LUKE SKYYWALKER 104 (8.98)	I STILL FEEL GOOD
75	83	—	35	STEVIE WONDER ▲ MOTOWN 6248 (8.98) (CD)	CHARACTERS
76	73	64	6	STEVIE B LMR 5500 (8.98) (CD)	PARTY YOUR BODY
77	70	71	23	BETTY WRIGHT MS. B 3301/VISION (8.98) (CD)	MOTHER WIT
78	87	75	5	GARY TAYLOR VIRGIN 90902 (8.98) (CD)	COMPASSION
79	82	96	3	FOUR TOPS ARISTA 8492 (8.98) (CD)	INDESTRUCTIBLE
80	58	53	7	SCHOOLLY D JIVE 1101/RCA (8.98) (CD)	SMOKE SOME KILL
81	84	74	48	ANGELA WINBUSH MERCURY 832 733/POLYGRAM (CD)	SHARP
82	88	78	4	INFORMATION SOCIETY TOMMY BOY 25691/WARNER BROS. (8.98) (CD)	INFORMATION SOCIETY
83	79	99	4	VARIOUS ARTISTS PANDISC 8801 (8.98)	THE BASS THAT ATE MIAMI
84	71	54	10	GREGORY HINES EPIC OE 40671/E.P.A. (CD)	GREGORY HINES
85	65	62	6	KOOL & THE GANG MERCURY 834 780/POLYGRAM (CD)	EVERYTHING'S KOOL & THE GANG
86	75	88	6	WOMACK & WOMACK ISLAND 90915/ATLANTIC (8.98) (CD)	CONSCIENCE
87	74	80	13	TRACIE SPENCER CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
88	90	90	39	CURTIS MAYFIELD CURTOM 2002/CHIBAN (8.98) (CD)	SUPER FLY
89	85	70	26	TEENA MARIE EPIC FE 40872/E.P.A. (CD)	NAKED TO THE WORLD
90	80	89	5	THE ROBERT CRAY BAND HIGHTONE/MERCURY 834 923/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
91	76	77	6	101 NORTH VALLEY VUE 90911/CAPITOL (8.98) (CD)	101 NORTH
92	96	76	64	NATALIE COLE • EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
93	78	60	14	R.J.'S LATEST ARRIVAL EMI-MANHATTAN 48090 (8.98) (CD)	TRULY YOURS
94	91	94	4	MASTERS OF CEREMONY 4TH & B'WAY 4010 (8.98) (CD)	DYNAMITE
95	94	79	18	ZIGGY MARLEY & THE MELODY MAKERS • VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
96	NEW ►	1	1	VARIOUS ARTISTS ARISTA 8551 (9.98) (CD)	ONE MOMENT IN TIME-1988 SUMMER OLYMPICS
97	86	72	34	DIANNE REEVES BLUE NOTE 46906/EMI-MANHATTAN (8.98) (CD)	DIANNE REEVES
98	NEW ►	1	1	PHILIP MICHAEL THOMAS SPACESHIP 90960/ATLANTIC (9.98) (CD)	SOMEBODY
99	95	—	4	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
100	93	93	6	THE GAP BAND TOTAL EXPERIENCE 2710 (8.98)	STRAIGHT FROM THE HEART

Albms with the greatest sales gains this week. (CD) Compact disk available. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records and PolyGram Records do not issue a suggested list price for their product.

Latin  
**Notas**



by Carlos Agudelo

**EVERYTHING IS READY FOR THE** second Heineken Jazz Festival, to be held Saturday (8) at the Altos De Chavon amphitheater in the Dominican Republic. The lineup for the second annual festival includes Brazilian percussionist **Airto Moreira** with vocalist **Flora Purim**, saxophonist **Paquito D'Rivera** and his group, and trumpet player **Randy Brecker** as well as several Dominican musicians, including band leader **Jorge Taveras**, percussionist **Guarionex Aquino**, vocalist **Maridalia Hernandez**, and composer/arranger **Manuel Tejada**, the festival's special guest. Dominican pianist/composer **Michael Camilo** is the musical director and artistic coordinator of the event.

**RICO RECORDS**, WHICH THROUGH the years has remained one of the most dynamic indies on the East Coast, is producing 12 records this year—twice as many as it did last year—according to founder and owner **Ralph Cartagena**. The label's growth is due partly to a boom in the market for tropical-genre records, stimulated by new trends and younger bands from New York and Puerto Rico. It is also the result of an unusual combination of artists, management, and fierce independence that has been Cartagena's trademark since he broke into the business almost 20 years ago.

Created as a one-stop outlet in 1969, Rico soon became the production company for several popular young bands from New York, including **Tony Pabón Y La Protesta**, **Candido Y Su Orquesta**, **Orquesta Colón**, and, most notably, through an association with the Neliz label in Puerto Rico, the popular **José Miguel Class**, by then one of the biggest sellers in Puerto Rico. "The success of Class gave us the impulse to go ahead," says

Cartagena. In 1973 the label Combo was created; it recorded **El Conjunto Candela**, which was made up of most of the former members of **Johnny Pacheco's** band. In 1975 came Rico's association with **Rafael Ithier** and **El Gran Combo De Puerto Rico**, which until today has remained the flagship group of the company.

**El Gran Combo**, which regularly sells 100,000 copies of each of its albums in the U.S. and Puerto Rico and as many as 200,000 copies in Latin America, has given Cartagena and his company the strength to become one of the most solid independents in the field today. Somewhere along the way Cartagena decided to use the old Motown formula, and he created Cartagena Enterprises to manage the artists on his labels. Today the label boasts such acts as **Bonny Cepeda**, one of merengue's most aggressive exponents; **Gilberto Santarosa** and his band, one of the most talented of the new generation of

## What's brewing at the Heineken Jazz Fest?

Puerto Rican groups; **Mario Ortiz**; **Coqui Acosta**; ex-Clásico **Ramón Rodríguez**; and **Santiago Cerón**. Last year, the company had a net income of between \$1 million and \$1.5 million, according to Cartagena.

"I wish some of the new artists today were more responsible," says Cartagena, referring to some prominent Latin musicians' well-known problems with drugs and alcohol. "These are people with problems who are not being well advised by those who represent them."

Rico's records are distributed directly in the U.S.; active licensees are operational in Spain, Venezuela, Peru, Colombia, Ecuador, and Panama. The company can be reached at 212-247-6330.

**FOR MANY YEARS JACK HOOKE** has produced Latin shows in New York, particularly at the Village Gate on Monday nights. As the co-producer of the two Village Gate nights of the recent New York Salsa Festival, he deserves a lot of credit for the success of the event overall.

Classical  
**KEEPING SCORE**



by Is Horowitz

**SETTING NEW LOWS:** Budget CDs are far from an industry rarity, but more labels are entering the field, often setting new economy standards. Capriccio Records, for instance, has introduced its new Laserlight series, much of it recorded in digital, at a dealer price of \$2.95 per disk, jewel box and blister pack included.

Much of this line will consist of boxed sets, says marketing exec **Jerome Stine**. One of the first out is a 10-CD package, "Masters Of Classical Music," which sells to the trade at \$29.50. Each CD is devoted to a single composer and offers both complete works and representative excerpts. Another Laserlight box offers a complete Beethoven symphony cycle on five CDs at an even lower dealer price: \$12.50. Here the performances are by **Janos Ferencsik** and the Hungarian Philharmonic. Other multi-CD sets will be released at similar prices, says Stine.

Meanwhile, Stradivari Records is prepping a new superbudget line of its own for trade introduction in November. The company's Amadeus line will carry a basic dealer price of \$2.75, says **Michael Fine**, general manager. Liner notes, jewel box, and longbox are included at that price, he says, and each disk carries a playing time of 60 minutes or more. One disk he cites carries Vivaldi's "Four Seasons," Bach's Brandenburg Concerto No. 2, and a suite from Handel's "Royal Fireworks."

The bulk of the Amadeus material dates from the late '60s and early '70s, says Fine, although there will also be some digital representation. Fifteen titles will make up the initial release.

**PASSING NOTES:** **Aman Pedersen**, in charge of international marketing at Deutsche Grammophon, replaces

**Gunther Breest** as head of international A&R. Breest recently resigned his DG post to join CBS/Sony in a top classical assignment. **Richard Lyttleton**, president of Capitol Records of Canada, will be moving to London to take over **Peter Andry's** post of president of EMI's international classical division. **Howard Hart**, marketing exec at Koch Imports, will be leaving to accept a similar post with West Coast distributor Allegro. Hart will continue to have headquarters in New York.

Carnegie Hall is welcoming bids to record in the venerable venue. Live recordings last year at Carnegie were mounted by London Records (**Luciano Pavarotti**), Angel (**Andre Watts**), and Deutsche Grammophon (the Music For Life concert in support of AIDS research). **Ray Wellbaum**, Carnegie's director of media projects, says pop and specialty recordings are also on the increase at the hall.

## Capriccio, Stradivari offer ultralow-priced CD series

Telarc Records is in negotiations with the Pittsburgh Symphony for recordings later this season. Arabesque will be recording the Shostakovich 14th Symphony in Krakow, Poland. **Elisabeth Soderstrom** will be the soloist. Soviet pianist **Vladimir Viardo**, now on tour in the U.S., will be recording the Rachmaninoff Concerto No. 3 with **Eduardo Mata** and the Dallas Symphony for Pro Arte as well as a solo album. Viardo was a prize winner at the Van Cliburn Competition in 1973.

**Elliot Carter** will be 80 years old Dec. 11, but events marking his anniversary year have already taken place in abundance. Still to come are performances of Carter's "Symphony For Three Orchestras" with **Edo de Waart** and the San Francisco Symphony Oct. 26-28 and a week-long spurt of activity in New York in early December featuring Carter performances by Speculum Musicae, the New York Chamber Symphony under **Gerard Schwarz**, and the American Composers Orchestra led by **Dennis Russell Davies**.

FOR WEEK ENDING OCTOBER 8, 1988

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# TOP LATIN ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	7	5	YOLANDITA MONGE	VIVENCIAS	CBS 10552
	2	1	21	CAMILO SESTO	AMOR LIBRE	GLOBO 7608-1
	3	4	23	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
	4	6	45	JOSE JOSE	SOY ASI	ARIOLA 6786
	5	2	49	JOSE LUIS RODRIGUEZ	SEÑOR CORAZON	MERCURY 832-763 4/POLYGRAM
	6	5	27	EMMANUEL	ENTRE LUNAS	RCA 6955
	7	3	23	RAPHAEL	LAS APARIENCIAS ENGANAN	CBS 460892
	8	8	27	DYANGO	CAE LA NOCHE	EMI 7609
	9	9	5	ROBERTO CARLOS	ROBERTO CARLOS 88	CBS 80002
	10	13	25	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	11	10	19	JUAN GABRIEL	DEBO HACERLO	ARIOLA 7619
	12	14	9	RAPHAEL	SUS 20 GRANDES EXITOS	EMI 8345
	13	12	13	JOSE JOSE	20 TRIUNFADORAS	ARIOLA 6063
	14	11	35	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	15	17	71	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
	16	16	7	EYDIE GORME	DE CORAZON A CORAZON	CBS 69305
	17	15	25	YURI AIRE	EMI 7607	
	18	18	13	TITO RODRIGUEZ	RECORDANDO A TITO RODRIGUEZ	GLOBO 7642
	19	20	19	LISSETTE MANIQUI	EMI 6793	
	20	—	1	ANGELA CARRASCO	BOCA ROSA	EMI 8469
	21	21	47	FRANCO DE VITA	FANTASIA	SONOTONE 1405
	22	19	23	MIAMI SOUND MACHINE	LET IT LOOSE	EPIC 40769/E.P.A.
	23	—	1	FELITO FELIX	BOLEROS DE AYER	MEGA 3011
	24	24	9	DANNY RIVERA	EL DIA QUE ME QUIERAS	DNA 338
	25	—	1	HOMBRES G	AGITAR ANTES DE USAR	CBS 69307
TROPICAL/SALSA	1	1	23	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	2	3	13	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
	3	2	11	FRANKIE RUIZ	EN VIVO Y A TODO COLOR	TH-RODVEN 2531
	4	4	41	EDDIE SANTIAGO	SIGUE ATREVIDO	TH 2497
	5	5	15	ANDY MONTANEZ	EL ETERNO ENAMORADO	TH-RODVEN 2527
	6	8	23	CONJUNTO CHANEY	MAS QUE ATREVIDO	HIT MAKERS 71
	7	6	23	EL GRAN COMBO	ROMANTICO Y SABROSO	COMBO 2054
	8	7	31	WILLIE GONZALEZ	EL ORIGINAL Y UNICO	SONOTONE 1138
	9	17	3	MAX TORRES	SENSUALMENTE TROPICAL	EMI 8463
	10	10	13	TITO NIEVES	THE CLASIC	RMM 1666
	11	13	11	SONORA PONCENA	ON THE RIGHT TRACK	INCA 8084
	12	9	21	SERGIO VARGAS Y LOS HIJOS DEL REY	SERGIO VARGAS	KAREN 110
	13	11	5	ORQUESTA LA MULLENZE	TOCO MADERA	HIT MAKERS 73
	14	14	21	JOSE ALBERTO	SUENO CONTIGO	RMM 1664
	15	18	37	PAQUITO GUZMAN	TU AMANTE ROMANTICO	TH-RODVEN 2495
	16	12	97	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	17	20	3	WILLIE BERRIOS	CON MAS EMPUJE	SONOTONE 1138
	18	21	3	GRUPO NICHE	TAPANDO HUECOS	LA CLAVE 13380
	19	23	21	BOBBY VALENTIN	BOBBY VALENTIN	BRONCO 148
	20	16	15	FANIA ALL STARS	BAMBOLEO	FANIA 650
	21	19	27	CANO ESTREMERA	SALVAJE	CEG 001
	22	22	3	CHEO FELICIANO	COMO TU LO PEDISTE	COCHE 364
	23	—	19	ROBERTO TORRES	Y SIGO CRIOLLO	SAR 1046
	24	—	23	OSCAR D'LEON	LA SALSA SOY YO	TH 2490
	25	15	39	WILFRIDO VARGAS	EL BAILE	SONOTONE 1409
REGIONAL MEXICAN	1	1	37	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	2	2	25	LOS TIGRES DEL NORTE	IDOLOS DEL PUEBLO	FONOVIDA 8800
	3	3	37	BRONCO	SUPERBRONCO	ARIOLA 6618
	4	4	9	RAMON AYALA	UN PUNO DE TIERRA	FREDDIE 1430
	5	6	7	LOS BRIOS	PORQUE ESTAS ENAMORADA	FONOVIDA 8803
	6	5	15	VICENTE FERNANDEZ	EL CUATRERO	CBS 2833
	7	8	93	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	8	10	7	GRUPO TOPAZ	GRUPO TOPAZ DE REY FLOREZ	TH-MEX 2515
	9	11	3	FITO OLIVARES	EL CABALLITO	GIL 2012
	10	9	23	JOAN SEBASTIAN	MASCARADA	MUSART 6024
	11	—	1	SON.DINAMITA/SON. SANTANERA	LA GUERRA DE...	SONOTONE 1146
	12	7	41	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	13	13	53	FITO OLIVARES	LA GALLINA	GIL 20001
	14	14	17	LOS HUMILDES	QUE TRISTEZA	FONOVIDA 8802
	15	19	13	ELISEO ROBLES	POBRE BOHEMIO	RAMEX 1201
	16	15	19	LOS CAMINANTES	LOS IDOLOS DEL PUEBLO	LUNA 1161
	17	12	21	BRONCO	BRONCO	ARIOLA 56088
	18	—	43	LOS YONICS	PETALOS Y ESPINAS	LASER 3041
	19	—	1	LOS HURACANES DEL NORTE	CLAVELES DE ENERO	GARMEX 1019
	20	—	73	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
	21	22	7	JUAN VALENTIN	POR MI POBREZA	CBS 10522
	22	—	9	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	23	18	11	RAMIRO RAM HERRERA	RAMIRO RAM HERRERA	CBS 84336
	24	20	39	VICENTE FERNANDEZ/VIKKI CARR	DOS CORAZONES	CBS 450711
	25	21	3	GRUPO LA SOMBRA	CHICAGO'S WILD SIDE	FREDDIE 1427

(CD) Compact disk available. \*Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

# HOT DANCE MUSIC™

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## CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, LABEL & NUMBER/DISTRIBUTING LABEL, ARTIST

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	3	6	6	<b>GOT A NEW LOVE</b> PAISLEY PARK 0-20960/WARNER BROS.	<b>◆ GOOD QUESTION</b>
				★★ No. 1 ★★ 1 week at No. One	
2	2	3	7	<b>ARE YOU LOOKIN' FOR SOMEBODY NU</b> ATLANTIC 0-86531	NU SHOOSZ
3	1	2	7	<b>SENDIN' ALL MY LOVE</b> MCA 23887	THE JETS
4	4	11	6	<b>BIG FUN</b> VIRGIN 0-96610	INNERCITY
5	6	19	4	<b>SPY IN THE HOUSE OF LOVE</b> CHRYSALIS 4V9 43262	<b>◆ WAS (NOT WAS)</b>
6	9	26	4	<b>IN THE NAME OF LOVE '88</b> ARISTA ADI-9731	THOMPSON TWINS
7	5	8	7	<b>HOLD ON TO WHAT YOU'VE GOT</b> EMI-MANHATTAN V 56101	<b>◆ EVELYN "CHAMPAGNE" KING</b>
8	13	20	6	<b>SHE'S ON THE LEFT</b> A&M SP-12280	<b>◆ JEFFREY OSBORNE</b>
9	8	13	5	<b>IT WOULD TAKE A STRONG STRONG MAN</b> RCA 8696-1-RD	<b>◆ RICK ASTLEY</b>
10	18	43	3	<b>BREAK 4 LOVE</b> COLUMBIA 44 07890	RAZE
11	17	32	4	<b>CAN'T STOP</b> SLEEPING BAG FRE-80124	HANSON & DAVIS
12	16	27	4	<b>ROUGH HOUSE VOL. I (LP)</b> MINIMAL MIN LP 100/CRIMINAL	VARIOUS ARTISTS
13	28	40	3	<b>SUPERFLY GUY</b> CAPITOL V-15409	<b>◆ S-EXPRESS</b>
14	10	16	7	<b>HIGH TIME</b> MERCURY 870 561-1/POLYGRAM	<b>◆ NIA PEEPLES</b>
15	25	31	5	<b>ME OR THE RUMOURS</b> MIKA/POLYDOR 887 724-1/POLYGRAM	<b>◆ DEON ESTUS</b>
16	22	25	7	<b>BOY, I'VE BEEN TOLD</b> CUTTING/MERCURY 870 514-1/POLYGRAM	<b>◆ SA-FIRE</b>
17	27	35	4	<b>THE RUMOUR</b> MCA 23890	<b>◆ OLIVIA NEWTON-JOHN</b>
18	31	38	3	<b>THAT'S THE WAY IT IS</b> ATLANTIC 0-96613	MEL & KIM
19	24	29	5	<b>THE GREATER REWARD</b> NETTWERK IMPORT	SEVERED HEADS
20	23	28	6	<b>IN THE NAME OF LOVE</b> JUMP STREET BAD 703	SWAN LAKE
21	21	21	8	<b>DON'T BELIEVE THE HYPE</b> DEF JAM 4W97846/COLUMBIA	PUBLIC ENEMY
22	14	14	8	<b>PEEK-A-BOO</b> GEFFEN 0-20977	<b>◆ SIOUXSIE AND THE BANSHEES</b>
23	35	—	2	<b>DANCIN' WITH MYSELF</b> COLUMBIA 44 07870	JOHNNY KEMP
24	32	33	7	<b>BROKEN HEART</b> SYNTHICIDE 71307-0	RED FLAG
25	7	5	9	<b>STATIC</b> SCOTTI BROS. 429 07863/E.P.A.	JAMES BROWN
26	34	49	3	<b>GET DOWN TONIGHT</b> ISLAND 0-96625	SHRIEKBACK
27	33	36	4	<b>ROCK THE HOUSE</b> EPIC 49 07864/E.P.A.	NICOLE
28	12	4	12	<b>IT TAKES TWO</b> PROFILE PRO-7186	<b>◆ ROB BASE &amp; D.J. E-Z ROCK</b>
29	43	—	2	<b>THE LOCO-MOTION</b> GEFFEN 0-21043	<b>◆ KYLIE MINOGUE</b>
30	38	44	3	<b>YOU TAKE MY BREATH AWAY</b> EPIC 49 07817/E.P.A.	DAVID COLE
31	<b>NEW ▶</b>	1	1	<b>DANCE LITTLE SISTER</b> COLUMBIA 44 07887	<b>◆ TERENCE TRENT D'ARBY</b>
32	48	—	2	<b>STRICTLY BUSINESS</b> FRESH FRE-80123/SLEEPING BAG	<b>◆ EPMD</b>
33	29	30	6	<b>GIVE ME YOUR LOVE</b> EMI-MANHATTAN V-56109	THE VOICE IN FASHION
34	<b>NEW ▶</b>	1	1	<b>YOU CAME</b> MCA 23884	<b>◆ KIM WILDE</b>
35	20	18	7	<b>ANOTHER PART OF ME</b> EPIC 49 07855/E.P.A.	<b>◆ MICHAEL JACKSON</b>
36	45	—	2	<b>I WANNA KNOW</b> VENDETTA VE-7003	ALE
37	15	9	8	<b>TELL THE TRUTH</b> CAPITOL V-15389	SEQUAL
38	39	41	4	<b>SINGLE GIRLS</b> RCA 8677-1-RD	THE DAZZ BAND
39	37	45	3	<b>JACKIE</b> ARISTA ADI-9726	<b>◆ BLUE ZONE U.K.</b>
40	<b>NEW ▶</b>	1	1	<b>12 INCHES OF VIRGIN (LP)</b> VIRGIN I-90951	VARIOUS ARTISTS
41	42	—	2	<b>WILD WILD WEST</b> ATLANTIC 0-86544	<b>◆ THE ESCAPE CLUB</b>
42	<b>NEW ▶</b>	1	1	<b>I OWE YOU NOTHING</b> EPIC 49 07879/E.P.A.	<b>◆ BROS</b>
43	<b>NEW ▶</b>	1	1	<b>DOCTORIN' THE TARDIS</b> TVT 4020	THE TIMELORDS
44	<b>NEW ▶</b>	1	1	<b>MY PREROGATIVE</b> MCA 23888	BOBBY BROWN
45	11	1	11	<b>MONKEY (REMIX)</b> COLUMBIA 44 07849	<b>◆ GEORGE MICHAEL</b>
46	<b>NEW ▶</b>	1	1	<b>SOVIET SNOW</b> TVT 2495	SHONA LAING
47	30	10	10	<b>SHAKE YOUR THANG</b> NEXT PLATEAU NP50077	<b>◆ SALT-N-PEPA</b>
48	47	47	5	<b>JUST PLAY MUSIC!</b> COLUMBIA 44 07851	BIG AUDIO DYNAMITE
49	<b>NEW ▶</b>	1	1	<b>JUST WANNA DANCE/WEEKEND</b> FRESH FRE-80125/SLEEPING BAG	THE TODD TERRY PROJECT
50	<b>NEW ▶</b>	1	1	<b>YOU DON'T KNOW</b> CHRYSALIS 4V9 43294	ELISA FIORILLO
<b>BREAKOUTS</b>				1. OUT OF TIME NOEL 4TH & B'WAY 2. STRANGELOVE/NOTHING DEPECHE MODE SIRE 3. SEARCHIN' FOR C.C. DIVA EMI-MANHATTAN 4. THE WAY YOU LOVE ME KARYN WHITE WARNER BROS.	

## 12-INCH SINGLES SALES

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, LABEL & NUMBER/DISTRIBUTING LABEL, ARTIST

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	1	1	9	<b>NEVER LET YOU GO</b> ATCO 0-96636/ATLANTIC	<b>SWEET SENSATION</b>
				★★ No. 1 ★★ 3 weeks at No. One	
2	2	4	9	<b>CHAINS OF LOVE</b> SIRE 0-20953/WARNER BROS.	<b>◆ ERASURE</b>
3	5	7	9	<b>BOY, I'VE BEEN TOLD</b> CUTTING/MERCURY 870 514-1/POLYGRAM	<b>◆ SA-FIRE</b>
4	6	11	7	<b>TIMES ARE CHANGIN'</b> CHRYSALIS 4V9 43258	FRED FOWLER
5	11	13	7	<b>BODYGUARD</b> VENDETTA VE-7004	<b>◆ TINA B.</b>
6	3	2	11	<b>MONKEY (REMIX)</b> COLUMBIA 44 07849	<b>◆ GEORGE MICHAEL</b>
7	4	3	13	<b>SPRING LOVE</b> LMR 4002	<b>◆ STEVIE B.</b>
8	25	41	3	<b>BIG FUN</b> VIRGIN 0-96670	INNERCITY
9	28	49	3	<b>MY PREROGATIVE</b> MCA 23888	<b>◆ BOBBY BROWN</b>
10	13	20	6	<b>SHE'S ON THE LEFT</b> A&M SP-12280	<b>◆ JEFFREY OSBORNE</b>
11	8	5	12	<b>SHAKE YOUR THANG</b> NEXT PLATEAU NP50077	<b>◆ SALT-N-PEPA</b>
12	16	16	5	<b>A NIGHTMARE ON MY STREET</b> JIVE 1125-1-JD/RCA	D.J. JAZZY JEFF & THE FRESH PRINCE
13	10	12	19	<b>IT TAKES TWO</b> PROFILE PRO 7186	<b>◆ ROB BASE &amp; D.J. E-Z ROCK</b>
14	21	32	3	<b>THE LOCO-MOTION</b> GEFFEN 0-21043	<b>◆ KYLIE MINOGUE</b>
15	15	22	6	<b>IT WOULD TAKE A STRONG STRONG MAN</b> RCA 8696-1-RD	<b>◆ RICK ASTLEY</b>
16	7	9	10	<b>NO RESPECT/LET'S GO</b> JIVE 1117-1-JD/RCA	<b>◆ KOOL MOE DEE</b>
17	17	21	7	<b>LOVE &amp; DEVOTION</b> VENDETTA VE-7001	MICHAEL BOW
18	18	28	5	<b>ARE YOU LOOKIN' FOR SOMEBODY NU</b> ATLANTIC 0-86531	NU SHOOSZ
19	20	18	6	<b>SENDIN' ALL MY LOVE</b> MCA 23887	THE JETS
20	24	30	4	<b>ANOTHER LOVER</b> A&M SP-12274	<b>◆ GIANT STEPS</b>
21	33	—	2	<b>BREAK 4 LOVE</b> COLUMBIA 44 07890	RAZE
22	40	—	2	<b>STRICTLY BUSINESS</b> FRESH FRE-80123/SLEEPING BAG	<b>◆ EPMD</b>
23	27	47	3	<b>DANCIN' WITH MYSELF</b> COLUMBIA 44 07870	JOHNNY KEMP
24	26	27	6	<b>HOLD ON TO WHAT YOU'VE GOT</b> EMI-MANHATTAN V-56101	<b>◆ EVELYN "CHAMPAGNE" KING</b>
25	23	26	8	<b>NICE 'N' SLOW</b> CAPITOL V-15383	<b>◆ FREDDIE JACKSON</b>
26	30	33	7	<b>PEEK-A-BOO</b> GEFFEN 0-20977	<b>◆ SIOUXSIE AND THE BANSHEES</b>
27	19	17	10	<b>DON'T BELIEVE THE HYPE</b> DEF JAM 4W97846	PUBLIC ENEMY
28	48	—	2	<b>I'M YOUR PUSHER</b> SIRE 0-21026/WARNER BROS.	ICE-T
29	34	46	3	<b>I WANNA KNOW</b> VENDETTA VE-7003	ALE
30	12	8	17	<b>SAY IT'S GONNA RAIN (REMIX)</b> EPIC 49 07589/E.P.A.	WILL TO POWER
31	45	48	13	<b>THE PROMISE</b> VIRGIN 0-96662	WHEN IN ROME
32	22	15	17	<b>WHAT'S ON YOUR MIND</b> TOMMY BOY TB-91 I	<b>◆ INFORMATION SOCIETY</b>
33	9	6	10	<b>WHEN I LOOK INTO YOUR EYES/NIGHTIME</b> VIRGIN 0-96642	PRETTY POISON
34	42	44	3	<b>REACHIN'</b> MOVIN' MR-003	PHASE II
35	<b>NEW ▶</b>	1	1	<b>WAY OUT</b> RUTHLESS 0-99285/ATLANTIC	J.J. FAD
36	46	—	2	<b>GOT A NEW LOVE</b> PAISLEY PARK 0-20960/WARNER BROS.	<b>◆ GOOD QUESTION</b>
37	38	39	4	<b>SUMMERTIME</b> CRIMINAL CR-12028	VERTICAL HOLD
38	43	43	3	<b>BLEEDING HEARTS</b> SYNTHICIDE V-75513	<b>◆ BARDEUX</b>
39	<b>NEW ▶</b>	1	1	<b>WILD WILD WEST</b> ATLANTIC 0-86544	<b>◆ THE ESCAPE CLUB</b>
40	14	10	13	<b>FOLLOW THE LEADER</b> UNI UNI-8001/MCA	<b>◆ ERIC B. &amp; RAKIM</b>
41	31	38	5	<b>HIGH TIME</b> MERCURY 870 561-1/POLYGRAM	<b>◆ NIA PEEPLES</b>
42	37	23	16	<b>GROOVE ME</b> UPTOWN 23852/MCA	<b>◆ GUY</b>
43	<b>NEW ▶</b>	1	1	<b>DON'T ROCK THE BOAT</b> SOLAR V-71166/CAPITOL	MIDNIGHT STAR
44	39	37	6	<b>IN THE NAME OF LOVE</b> JUMP STREET 703	SWAN LAKE
45	<b>NEW ▶</b>	1	1	<b>STRANGELOVE/NOTHING</b> SIRE 0-21022/WARNER BROS.	DEPECHE MODE
46	44	42	4	<b>TAKE YOUR TIME</b> MCA 23882	<b>◆ PEBBLES</b>
47	<b>NEW ▶</b>	1	1	<b>ME OR THE RUMOURS</b> MIKA/POLYDOR 887 724-1/POLYGRAM	<b>◆ DEON ESTUS</b>
48	41	24	14	<b>OFF ON YOUR OWN (GIRL)</b> WARNER BROS. 0-20952	<b>◆ AL B. SURE!</b>
49	32	29	15	<b>PRETTY BOYS AND PRETTY GIRLS</b> SIRE 0-20963/WARNER BROS.	<b>◆ BOOK OF LOVE</b>
50	<b>NEW ▶</b>	1	1	<b>BORN NOT TO KNOW</b> WING 887 680-1/POLYGRAM	TONY! TONI! TONE!
<b>BREAKOUTS</b>				1. OUT OF TIME NOEL 4TH & BROADWAY 2. SPY IN THE HOUSE OF LOVE WAS (NOT WAS) CHRYSALIS 3. (YOU USED TO BE)ROMANTIC SHIRLEY LEWIS VENDETTA 4. DANCE LITTLE SISTER TERENCE TRENT D'ARBY COLUMBIA	

○ Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch unless indicated otherwise. Breakouts: Titles with future chart potential, based on club play or sales reported this week.

# House-Mix Overkill Mars Musical Originality

**WHAT'S THE MATTER HERE:** Did you happen to take a close look at the top 10 on Billboard's club play chart last week? Very noticeable were striking similarities among many of the records. Of the 10 records, only one is an authentic house-derived record from Detroit, while six are house-inspired remixes. Some might call it a homogenization of contemporary dance music.

This is not to take anything away from the individual merits and quality of these records, because many of them are very good. However, it's unfortunate that record labels, which determine what the general public listens and dances to, have become shortsighted as far as what they feel they can "work" as quality dance music.

"Gimme, gimme, gimme a house mix" is what most label execs are crying for these days with just about every 12-inch dance release, regardless of the artist or whether the song merits one. Even more prevalent these days are mixers who label their versions acid house. Most of these mixes are the furthest thing possible from a real acid house record. Are these people jumping on a bandwagon? Yes, indeed.

Has it become that difficult to sign good dance music and artists? Apparently so. Perhaps in the eyes of the record companies, this trend is called giving the people what they want. What they are doing is giving the people what they think they want.

We've bellyached about the misuse of remixers before, but now the problems seem to go beyond the remixing of records. Recently we learned that a certain label has enlisted the talents of a remixer to work on a record by a rock artist and has requested that a house mix be done on a song that is approximately 150 beats per minute (!?!). This is proof that a true understanding of the genre is continuing to fade faster and faster as the music itself moves farther from its underground base to the escalated heights of record company offices.

Hold off on all the responses citing how many of these house-mix overhauls have virtually saved certain records from chart obscurity. This is a well-recognized achievement. But that's a subject for discussion at another time.

We're really concerned that contemporary dance records will have to bear the same weathered bass lines,

drum patterns, and high-hat sounds in order to be considered competitive and worthy of a record label's attention as a potential dance hit. The fact is that many of the 12-inches we receive (many of which don't fare that well) should never have been given ye olde "house mix" alteration. To



by Bill Coleman

quote a classic from the past by **Kelley Patterson**: "If it don't fit, don't force it."

**UP FOR THE DOWN STROKE:** Garnering raves from the few test pressings being circulated is "Open Our Eyes" (Big Beat, 212-620-0683) by **Marshall Jefferson Presents The Truth**. The song's ethereal, syncopated groove, stylish, moody production, and positive message make for a notable trip. Wistful flute, percussion, and water effects enhance the uplifting vocal narration. Don't miss ... The No. 1 U.K. pop record, "The Only Way Is Up" (Elektra) by **Yazz & the Plastic Population**, has finally been issued domestically and will more than likely be a super chart topper here as well. The energetic technonumber is interpreted in its original acid-derived poppier club mix; a smoother R&B/club version and dub by **Justin Strauss & Murray Elias** as well as a wacky acid twist on the U.K. mix by Chicago's **Bam Bam** are also included. The single was produced by **Jonathan More & Matt Black**, aka **Coldcut** ... **Pet Shop Boys'** "Domino Dancing" (EMI) marks an impressive return for the duo. The **Lewis Martine** production effectively bridges the act's customary feel with a simple and subtle Latin edge (the horns and flamenco guitar radiate). Shouldn't be anything less than a smash ... "A Love Supreme" (Island) is the latest single from fave **Will Downing** and will hopefully serve as a sincere introduction to his vocal talent, which is captured nicely within this hefty R&B/club postproduction and mix by **Frankie Knuckles & Dave Morales** ... Well worth your attention is "The Payback Mix" (Polydor) by **James Brown**, the popular medley of the Godfather's hits mixed by **Coldcut**.

The domestic 12-inch also includes another Brown medley mix, by **Norman Cook & Streets Ahead**; a remix of "Give It Up Turnit A Loose"; and a special bonus-beat edit of "Funky Drummer" by **Danny Krivit** ... You will be biting your tongue and playing the new **Duran Duran** single "I Don't Want Your Love" (Capitol). Postproduced and mixed by **Shep Pettibone**, the new effort unashamedly sports a generous R&B groove and pulse that make you wish **Chic** were still together ... Pettibone also handled the latest dance ditty from newcomer **Tyka Nelson**, titled "L.O.V.E." (Cooltempo/Chrysalis). By smoothing out the rhythm track, the song's 12-inch version eliminates the original, somewhat derivative Minneapolis feel. Aggressive male chants, however, seem out of place.

**L'I'L BEATS & L'I'L PIECES:** **Teddy Riley** and **Gene Griffin** are scheduled to work with **Boy George** on his next album project. **Bobby Z** has also been called in for production work ... **Strauss & Elias** are working with **Malcolm McLaren** on his hip-hop/waltz project for Columbia. Strauss has also worked on new mixes for **a-Ha** ("You Are The One"), **Judson Spence** ("Hot & Sweaty"), and **Erasure** ("A Little Respect") ... **Mandy** (aka **Mandy Smith**) is rumored to be signing her **Stock, Aitken, Waterman**-produced album to Atlantic. The team has also completed work on **Donna Summer's** forthcoming effort. **SAW** comrades **Phil Harding & Ian Curnow** have remixed **Diana Ross'** classic "Love Hangover" for Motown U.K. ... Pettibone is working on "Twice The Love" by **George Benson** and will begin production work on **Paul Lekakis'** "You Blow Me Away" for Sire ... In at **Blank Productions** complex was **Carolyn Harding** ... Keep on the lookout for a cover of **Prince's** "Kiss" as recorded by the **Art Of Noise** with **Tom Jones** (!!!) ... **Keith Cohen & Steve Beltran** were in at **Larrabee Sound** completing mixes of "Signed, Sealed, Delivered" and "It's My Party" for **Chaka Khan** as well as two dance mixes for **Tom Tom Club** ... Belated congratulations to newlyweds **Sa-Fire** and **Albert Cabrera** (the **Latin Rascals**).

**BEHIND THE GROOVE:** Make sure you pick up the new import album "Can't Get Enough" (Jack Trax/State Street) by **Liz Torres With Master C&J**, definitely one of

the best bands to emerge from the house movement. This package serves as a greatest hits of sorts, including "Face It," "Mama's Boy," "In The City," and newly rerecorded versions of "What You Make Me Feel," "When You Hold Me," and "Mind Games." The collection is

available on CD as well. Hey, where's their major-label deal? ... Pumping a fierce underground track that rivals **Todd Terry** for the kind of beat'n'-sample excitement his records manage to create is "It's Not Over" (More Music, 212-823-6511) by the **Kidd City Orchestra**.



**Bang Zoom.** The Real Roxanne returns after a prolonged two-year absence with a new single on Select Records and a forthcoming self-titled album due for release in mid-October. Shown on location at her video shoot for the single "Respect" is Roxanne, left, with choreographer Peggy Taft.

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## Dance Charts To Single Out Hot Tracks

This week's Hot Dance Music Club Play and 12-Inch Singles Sales charts include two new features. The Power Pick is given to the single on each chart that is ranked below No. 20 and gains the most points for the week. The Hot Shot Debut is given to the highest entry on each chart for the week. Also, each chart will now have only four breakouts—records that are not yet on the charts but score the greatest point gain over their total for the previous week.



**The Final Solution.** Synthicide recording duo Red Flag, which has been garnering attention with its latest single, "Broken Heart," met backstage with Beggars Banquet/RCA artist Peter Murphy after his recent performance in San Diego. Shown, from left, are Mark Reynolds, Red Flag; Murphy; and Chris Reynolds, Red Flag. (Photo: Voo Doo)

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## Willner Visits The Magic Kingdom Diverse Artists Play On Disney Tribute

BY CHRIS MORRIS

LOS ANGELES Producer Hal Willner, who has created albums featuring eclectic assemblages of artists playing the music of Italian film composer Nino Rota, American jazz man Thelonious Monk, and German musical-theatrical scorer Kurt Weill, has taken a trip to the Magic Kingdom for his fourth and latest work, "Stay Awake."

The A&M album, due Tuesday (4), finds an offbeat cast of performers—ranging from the Replacements and Los Lobos to Sun Ra and Yma Sumac—performing material from Walt Disney's cartoon and live-action features.

Even Willner admits that his latest choice of repertoire—inspired by Dick Schory's 1978 Ovation Records anthology of Disney music—is unusual.

"It's odd to go from Monk, Kurt Weill, [and] Nino Rota to what I envision as a few [guys] in the Brill Building writing a song for 'Peter Pan,'" Willner says. "It is weird. The connection for me is [it's] the music that, whether I admit it or not, had a very strong effect on my life. None of us

can say that this music didn't shape us a little bit, or you don't feel some childhood emotion when you hear some of these songs."

Willner points out that one rediscovers the Disney songs in an entirely different way later in life.

"You really hear Disney as a child and as a parent," he says. "You really don't hear it in the middle. So we have these memories of Disney that aren't true. 'Forest Of No Return' and 'Pink Elephants On Parade'—

this is some pretty dark stuff at times."

Willner says that his record-making process, which utilizes a diverse group of collaborators drawn from jazz, rock, pop, R&B, and neoclassical backgrounds, was inspired by the albums he heard as a youth in the late '60s and early '70s.

"The [Beatles] white album,' [the Mothers Of Invention's] 'We're Only In It For The Money,' all that—when  
(Continued on next page)



**Dynamic Duo.** Keith Richards, left, connects with Jon Bon Jovi, right, during a Sept. 15 listening party in Los Angeles celebrating the release of the Rolling Stones' guitarist's Virgin solo album, "Talk Is Cheap."

## Stars Shine At Dead And Tom Tom Club Shows

**RAIN DATE:** Daryl Hall & John Oates, Suzanne Vega, and Bruce Hornsby & the Range helped the Grateful Dead close its hugely successful nine-concert run at New York's Madison Square Garden with a Sept. 24 benefit show to help save the world's tropical rain forests.

After Hornsby and crew kicked off the evening's entertainment, the Dead emerged for its first set, during which Vega came on and sang a couple of tunes, including a cover of Robyn Hitchcock's "Chinese Bones." Hall & Oates joined Jerry Garcia's gang during its second set for renditions of "Every Time You Go Away" and Marvin Gaye's "What's Going On?"

The show climaxed with an all-star jam on "Good Lovin'," featuring the Dead, Vega, Hall & Oates, former Rolling Stones guitarist Mick Taylor, and ex-Hot Tuna bassist Jack Casady.

Proceeds from the fund-raiser, broadcast live on New York's WNEW-FM, will go to the activists' groups Rainforest Action Network, Cultural Survival, and Greenpeace.

**DOWNTOWN LIFE:** While Deadheads were out in force at the Garden, some of Manhattan's downtown brigade spent Saturday night at CBGB, where Tom Tom Club ended its 15-show, three-week stint at the legendary club. Lou Reed made a special guest appearance during the encore, singing his classic "Sweet Jane," the Talking Heads' "Psycho Killer," and a new number called "Femme Fatale," which he wrote for the upcoming Tom Tom Club album.

At the previous night's show (Sept. 23), Debbie Harry exercised her vocal cords on "Femme Fatale" and "Psycho Killer."

Among the famous faces spotted at some of Tom Tom Club's other CBGB dates were Jerry Harrison, Dee Dee and Joey Ramone, Lloyd Cole, and members of the B-52's and Jane's Addiction.

Incidentally, the new Tom Tom Club album, "Boom Boom Chi Boom Boom," is being released in Europe this month, but it won't be coming out here until early 1989.

**SHORT TAKES I:** Whitney Houston launched the Japanese leg of her Moment Of Truth world tour Sept. 21; dates in the Land of the Rising Sun are booked through Oct. 17. Following an Oct. 22-Nov. 17 Australian leg, Houston will perform in Hong Kong (Nov. 18-20) and Taiwan (Nov. 24-28) before concluding her global road trek Dec. 3-4 in Honolulu. . . . It doesn't take a rocket scientist to figure out how the new CBS West Coast label got the moniker WTG Records, but industry jesters say the initials could very well stand for "Where's The Gelt?" or "Where's The Gamefish?" One wisecracker suggests that the label should have been dubbed WGY Records after a favorite Black Rock expression—"We Got Yen" . . . The New York-based Private Music label makes its first foray into the jazz/fusion market with Michael Colina's album "Shadow Of Ur-

bano" . . . There's been plenty of scuttlebutt about a possible Chrysalis sale on this side of the Atlantic these past few weeks, but the company's head honcho, Chris Wright, has told the U.K. press that his U.S. label is definitely *not* on the block. Still, the rumors persist . . . Tommy Conwell & the Young Rumlbers are on a club tour through Nov. 7, promoting their Rick Chertoff-produced Columbia debut album, "Rumble," which features the single "I'm Not Your Man" . . . Virgin ships That Petrol Emotion's second album, "End Of The Millennium Psychosis



Blues," Tuesday (4) . . . Lena Horne will have a listening party for her new Three Cherries Records album, "The Men In My Life," Monday (3) at New York's Clinton Studios. Later this year, Horne will be awarded the 1988 Frederick D. Patterson award by the United Negro College Fund . . . Slash Records has repackaged the X albums "Los Angeles" and "Wild Gift" as a single-CD set . . . Love the new Lewis Martinee-produced Pet Shop Boys single, "Domino Dancing," although it does have an edge of Al Stewart singing Naked Eyes' "Promises Promises."

**COMPACT BLESSING:** According to European press reports, Radio Vaticana, the Vatican City's official radio station, has inked an agreement with an Italian compact disk manufacturer for the production of CDs to be marketed on the new Radio Vaticana label. Most of the recordings will be of classical nature, with Arturo Benedetti Michelangeli, Ruggero Ricci, and Benjamin Gigli among the initial signings.

Rumors that the label's A&R staff will offer a deal to Father Guido Sarducci are denied. And, at this juncture, there's no word on whether the Vatican will give its blessing to those highly irreverent 3-inch CDs.

**SHORT TAKES II:** Stevie Ray Vaughan & Double Trouble, the Fabulous Thunderbirds, Bonnie Raitt, Ruth Brown, Chuck Jackson, and the Clovers are on the bill for two benefit concerts to be held Oct. 14-15 at the Austin (Texas) Opera House. The shows are the first fundraisers for the Rhythm & Blues Foundation, formed earlier this year to aid early R&B artists. The foundation's board of trustees includes the Rev. Jesse Jackson, Dan Aykroyd, Ray Benson, Judy Belushi, Dionne Warwick, and Raitt . . . German heavy rock act Accept has signed on with the Gotham-based Howard Marks Manage-

ment organization. Additionally, the band has hired a new lead vocalist, U.S. born David Lynn Reece, and is in Cologne, West Germany, working on its next Epic/Portrait/Associated Labels album with producer Dieter Dierks . . . Following a stint on Judas Priest's tour, Cinderella will start opening dates for AC/DC Tuesday (4) in Glens Falls, N.Y. . . . The Pogues' lead singer, Shane MacGowan, was recently hospitalized in Dublin, Ireland, due to nervous exhaustion. (This sort of thing happens every day around here!) MacGowan and his band mates have since regrouped in London, where they are recording a new album . . . Belinda Carlisle has inked a deal with L.A. Gear to represent the company's new lines of footwear and apparel. The singer will be featured in television commercials, print ads, billboard ads, radio spots, and in-store displays . . . The fall leg of David Fishof Productions' Dirty Dancing—The Concert Tour begins Friday (7) in Hamburg, N.J. Dates, sponsored by Mountain Dew, are booked through Oct. 31 . . . Ran into Dave Edmunds recently, who revealed that he's producing an album for Dion DiMucci . . . A&R folks might very well be interested in an independently released CD album from new Florida-based band Parade In Paris. In addition to hints of earlier work by Japan and Duran Duran, this auspicious band's music boasts strong potential for alternative/college outlets. The number to call: 813 786-6664.

**ALL THE DIRT:** Industryites are constantly crying out for some "real dirt." Naturally, everybody likes a bit o' scam, but one can only wonder just how folks might react if some of their bleepers, bloops, and blunders turned up in print. So think carefully before demanding dirt, and remember, this ain't the National Enquirer.

Anyway, just for a change and in an ongoing attempt to please, here are a couple of items that may amuse:

According to reliable sources, this incident took place during a recent record company function: A major rock star's glamorous significant other turns to another female guest and inquires somewhat abruptly about the identity of a "lowly" bystander, unaware that he just happens to be the label's head of promotion. Quite matter-of-factly, the guest replies that the promo chief is "the difference between mink and sable." Oh, talk is so very cheap!

Which brings to mind another amusing piece of industry banter caught firsthand by The Beat earlier this year. When a superstar's manager was asked if his client had come up with a concept for the next video from his multiplatinum album, he answered, "Yes, it's amazing—absolutely brilliant." And just what was this concept? "He won't tell me," replied the manager . . . And you thought "Spinal Tap" was just a movie!

Now get serious, read the rest of this issue, and stop asking for scuttlebutt . . . On second thought, keep that dirt a-comin'!

## Songwriter Shear Making Name For Self

BY JIM BESSMAN

NEW YORK Jules Shear is one of those artists who a lot of people know but few seem to know why. That's precisely what I.R.S. Records is attempting to rectify via its promotional campaign for "Big Boss Sounds," the debut album by Shear's new band, Restless Sleepers.

"Our goal is to make everybody aware of the stature that Jules has in the industry," says Barbara Bolan, the label's VP of sales/marketing. She makes note of a particularly creative collection of "wacky I.R.S. ideas" supporting a singer/songwriter noted more for the hits he's written for the likes of Cyndi Lauper and the Bangles than for his own recordings.

The label began its push behind "Big Boss Sounds" by servicing top-40 and album-rock stations with a promo CD of the track "If We Never Meet Again" that also features an eight-minute interview prefaced by an entertaining tribute by Lauper (who recorded Shear's "All Through The Night").

"Jules has already built a base of underground and alternative radio support," says Bolan. "The one arena we need to blast into is top 40." She adds that a "puddle-jump tour" of secondary and tertiary top-40 and album-radio markets was recently completed by Shear, who performed Restless Sleepers' material solo on acoustic guitar.

On the retail side, Bolan reports that an extensive in-store play campaign is under way to reintroduce  
(Continued on next page)



*New Age Of Pop, Rock Dawning At Label*

# Windham Hill Expands Musical Parameters

LOS ANGELES Is the day coming when retail bins will be stocked not only with Windham Hill jazz albums but also with Windham Hill pop, Windham Hill rock, and—gasp—Windham Hill heavy metal product?

"Nothing is impossible," says label founder and chairman Will Ackerman. "I want the label to become far more aggressive in A&R. If we want to be in this business for the long term, we can't allow ourselves to become trapped in a corner with a limited musical perspective."

Of the desire for change at Windham Hill, Ackerman adds, "We don't want to get caught up in a cycle of

self-imitation... Maybe you can't expect too many dance singles from us, but we no longer will eschew things that are assumed to be outside the parameters of our image. There is a decree written in blood at Windham Hill that we are not accepting any more solo piano demos from anyone."

Indicative of the label's new musical glasnost is an upcoming vocal album by Barbara Higbie, best known for her instrumental contributions to various label ensembles. And the next album from Schonert & Scott, faves at adult alternative radio, will be a straight-ahead pop album with lyrics, produced by Roy Halley (who

was at the control board on Paul Simon's "Graceland").

Meanwhile, in addition to building a home in Vermont, starting an autobiography, and preparing to paddle a kayak across the Bering Strait to the Soviet Union, Ackerman has found time to record a new solo album, "Imaginary Roads."

This release may not reflect the musical changes that Ackerman is anticipating for his label. However, he does feel that it's his strongest album since the much-acclaimed 1981 album "Passage."

TERRY WOOD

## ARTIST DEVELOPMENTS

### SEARCH IS ON

The Miller Genuine Draft Band Network has begun its annual search for the hottest touring club acts in country, roots rock, blues, reggae, R&B, zydeco, and Latin.

Now in its seventh year, the Miller Band Network has provided more than 70 bands with promotional support, including local and national print advertising, radio, tour merchandise, inclusion on a major label compilation album, and music equipment. In addition, bands on the roster are considered each year for Miller beer radio and TV spots.

Previous recipients of the network's sponsorship include the Fabulous Thunderbirds, the Del Fuegos, and the Rainmakers. The current roster includes Rounder Records' Roomful Of Blues; Warner Bros.' the Dynatoners; Capitol's Mason Dixon; and L.A. Latin rockers the Wild Cards.

Bands interested in the 1989 program should send biographies, photographs, itineraries, demo tapes, and press material to the Miller Genuine Draft Band Network, c/o Gary M. Reynolds & Associates, 16535 W. Bluemound Road, Brookfield, Wis. 53005.

### BEN'S BACK

Ben Vaughn's no longer that guy from Camden, N.J., with the accordion player in the band. He's that guy from Camden, N.J., without

the accordion, a move he believes "will separate me from John Cougar Mellencamp and every other clown using [accordions] now."

"When I first came out with one, people laughed and wouldn't book me with it," adds Vaughn. "Now they're asking me if I have one. But I think I went as far as I could with it."

The lack of a squeeze box isn't the only new thing with Vaughn. There's an album on Restless Records, "Ben Vaughn Blows Your Mind," a work he tags as "a much better-produced album, more mature writing—and it's got a better-looking cover."

The Ben Vaughn Combo will be performing without longtime sideman Gus Cordovox and Lonesome Bob on its upcoming tour. The current lineup comprises new members Mike Vogelmann on bass and Robbie Robinson on drums, together with holdover Aldo Jones on keyboards, sax, and guitar.

The band will attack Europe for the first time early next year, Vaughn reports. "I've never been overseas, not even as a tourist. But the last record [featuring cult fave "Jerry Lewis In France"] did really well, so I'm looking forward to getting treated like a superstar."

Artist Developments is edited by Steve Gett. Reporter: Bruce Haring (New York).

## TALENT IN ACTION

### JIMMY PAGE

Sun Dome, Tampa, Fla.

ON HIS FIRST solo tour, Jimmy Page is working off of two decades as one of rock's most revered guitarists. The set of this Sept. 9 show ranged from a vintage Yardbirds tune to tracks from his new Geffen solo album, "Outrider," and included lots of legendary Led Zeppelin licks.

Page didn't need the heavy metal pomp or mystical overtones that marked Zeppelin's gigs more than a decade ago to present an intense show. Aside from touches of laser lighting, the staging was no frills. The pacing was casual, marred by a few technical glitches. And in brief remarks, Page came across as a low-key guitar hero happy just to roar, scream, and sing through his instrument.

He opened with a little-known number, "Who's To Blame" (from the "Death Wish II" soundtrack), segueing into "Over The Hills And Far Away." But songs such as this weren't the only link to the Zeppelin legacy. Drummer Jason Bonham, son of the late Zep skin basher John Bonham, was a powerhouse and a showman in his own right. Bassist Durban Laverde supplemented the beat.

John Miles re-created his lead vocals on the lusty "Wanna Make Love" and other songs from "Outrider." He also admirably covered Robert Plant's wild wail on the Zeppelin selections and Paul Rodgers' rock-hard soul on Firm tracks like "Tear Down The Walls," "Midnight Moonlight," and "Someone To Love."

Yet Page's guitar dominated the show; highlights included the wah-wah effects of "Writes Of Winter," the jazzy melancholia of "Emerald Eyes," the elegant introspection of "Blues Anthem," the fearsome riffs of "Dazed And Confused," and the locomotive rhythm of "Train Kept A-Rollin'." And when Page strapped on his double-neck guitar and picked out the opening notes to "Stairway To Heaven," it cued thousands in the arena, who sang every word to an instrumental version of that familiar and furious classic.

THOM DUFFY

### DARYL HALL & JOHN OATES

Brendan Byrne Arena  
East Rutherford, N.J.

DESPITE A NEARLY empty house, Daryl Hall & John Oates delivered a tight, professional show here Sept. 9, chock-full of the rock

and soul hits that have helped them sell more than 40 million records.

Employing an elaborate stage setup, the duo pumped out the trademark harmonies, throwing in a few cuts from its debut Arista album, "Ooh Yeah!," but not neglecting the back catalog. The long show was divided by a 15-minute intermission.

"Everything Your Heart Desires" was the second song; Hall & Oates disposed of the new-album obligations early in the show.

Then it was time for a platinum pastiche, including such nuggets as "Rich Girl," "She's Gone," "Kiss On My Lips," and "Method Of Modern Love," each greeted by roars after just a few notes of introduction.

Several new band members were along for the ride, including guitarist Pat Buchanan and saxophonist Mark Rivera, best known as Billy Joel's foil.

A major increase in sound volume pumped up "Maneater" and "Adult Education," which closed the regular portion of the show, but the best was yet to come. Hall & Oates' Philadelphia roots were saluted during the encore as pulsating versions of the O'Jays' "Love Train" and Sly Stone's "Hot Fun In The Summertime" created a small dance party to end the evening.

BRUCE HARING

## SONGWRITER SHEAR MAKING NAME FOR HIMSELF

(Continued from preceding page)

Shear to a community that may have lost sight of his earlier solo work and his albums with Jules & the Polar Bears. Posters highlighting the striking cover art on "Big Boss Sounds"—Shear based the cover art on Russian poster and pop art—have been sent to retail stores.

The artwork has also formed the basis for a teaser postcard and phase-in sticker campaign directed at all segments of the industry to reacquaint people with Shear and to introduce his Restless Sleepers band mates: ex-Wings drummer Steve Holey, bassist Brian Stanley, and guitarist Jimmy Vivino.

"We tried to create an 'up' record, one that would be an uplifting way to

escape the everyday New York world," says Shear, who adds that the songs on "Big Boss Sounds" are group collaborations—a new experience for the band leader.

"In the past I tended to cut myself off from outside influences, but I found that as time goes on, isolation isn't a good thing for me," says Shear. "Coming out and meeting the world is important, and writing with the group is a good place to start."

Despite his commitment to Restless Sleepers, Shear says he is continuing to write for others and has current or upcoming tunes being covered by Tommy Keene, Tommy Conwell, and 'Til Tuesday.

## NEW ON THE CHARTS



EDIE BRICKELL

The Texas-based Edie Brickell & New Bohemians are making their first showing on the Top Pop Albums chart with their Geffen debut album, "Shooting Rubberbands At The Stars." Additionally, the sextet is making inroads at alternative/college outlets with the album's leadoff track, "What I Am."

The 22-year-old Brickell, who hails from a suburb of Dallas, originally had no aspirations for a career in music. However, while studying at Southern Methodist Univ. in Dallas, she caught the New Bohemians at a local club one night and, after some coaxing, joined them on stage. Brickell had found her calling.

After garnering a formidable reputation on the local club circuit, Brickell and the group came to the attention of Geffen A&R exec Tom Zutat, who signed them to the label in November 1986.

Bassist Brad Houser is the only surviving member of the original New Bohemians. The other current members are guitarist Kenny Withrow, percussionist John Bush, rhythm guitarist Wes Martin, and drummer Matt Chamberlain.

Recorded in Wales, "Shooting Rubberbands At The Stars" was produced by Pat Moran, whose has also worked with Robert Plant, Danny Wilde, and Lou Gramm.

STUART MEYER

## WILLNER VISITS THE MAGIC KINGDOM

(Continued from preceding page)

I was in high school and hearing that stuff, [I thought] that's the way records are going to be now," Willner says. "They're going to be little movies... They're statements. You view those things as albums, and that's stopped now."

Willner says that he has "no consistent rule" for putting together an artist and a song on one of his albums.

"It goes from having a specific idea for a specific artist to just approaching someone and saying, 'Do you have any ideas?' to giving an artist five or six songs to choose from," he says. "Some are artists I've known for years who have been on my other

albums, [some are] people I've gone out of my way to get, [some] I just run into during the process that I think would be nice."

Willner says that his next composer-based project, devoted to jazzman Charles Mingus, was originally set for this year.

"I just didn't have my ideas straight for Mingus at the time," he says. "Though Mingus and Monk are two different types of composers, the albums could have ended up to be similar if I didn't watch it. I needed an idea, a direction, but I didn't have it at the time I started this. Now I have it. So I can start that in about a month."

# lavinie budson



## intervention

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THE NEW ALBUM FEATURING

**DOES JESUS CARE  
CREATE IN ME  
FLESH OF MY FLESH  
HOME**

ON VIRGIN COMPACT DISCS,  
CASSETTES AND RECORDS.



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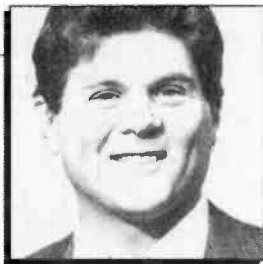
## AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE GRATEFUL DEAD	Madison Square Garden New York, N.Y.	Sept. 14-16, 18-20, 22-23	\$2,896,369 \$20/\$18.50	150,837 sellout	Monarch Entertainment Bureau John Scher Presents
HUMAN RIGHTS NOW! TOUR: BRUCE SPRINGSTEEN STING PETER GABRIEL TRACY CHAPMAN YOUSOU N'DOUR. JOAN BAEZ	John F. Kennedy Stadium Philadelphia, Pa.	Sept. 19	\$2,621,220 \$35	74,892 sellout	Electric Factory Concerts
HUMAN RIGHTS NOW! TOUR: BRUCE SPRINGSTEEN STING PETER GABRIEL TRACY CHAPMAN YOUSOU N'DOUR. JOAN BAEZ	Los Angeles Coliseum Calif.	Sept. 21	\$1,973,790 \$35	56,547 64,000	Avalon Attractions
HUMAN RIGHTS NOW! TOUR: BRUCE SPRINGSTEEN STING PETER GABRIEL TRACY CHAPMAN, YOUSOU N'DOUR MICHAEL RINARO, DANIEL LAVOIE	Olympic Stadium Montreal, Quebec	Sept. 17	\$1,807,956 (\$2,200,463 Canadian) \$37.50	58,679 60,199	Donald K. Donald Prods.
HUMAN RIGHTS NOW! TOUR: BRUCE SPRINGSTEEN PETER GABRIEL TRACY CHAPMAN YOUSOU N'DOUR	Oakland-Alameda Stadium Calif.	Sept. 23	\$1,462,500 \$25	58,500 sellout	Bill Graham Presents
DEF LEPPARD QUEENSRYCHE	Meadowlands East Rutherford, N.J.	Sept. 21-23	\$1,060,303 \$18.50/\$17.50	60,781 sellout	Monarch Entertainment Bureau John Scher Presents
GEORGE MICHAEL DEON ESTUS	Tacoma Dome Wash.	Sept. 22-23	\$891,900 \$20	45,240 sellout	Avalon Attractions
PRINCE	Rosemont Horizon, Ill.	Sept. 17-19	\$886,815 \$22.50	39,414 52,134 sellout	Jam Prods.
BENEFIT FOR THE RAIN FORESTS: THE GRATEFUL DEAD BRUCE HORNSBY & THE RANGE DARRYL HALL & JOHN DATES SUZANNE VEGA	Madison Square Garden New York, N.Y.	Sept. 24	\$871,875 \$250/\$50/\$25	17,617 sellout	Monarch Entertainment Bureau John Scher Presents
AEROSMITH GUNS N' ROSES	Pacific Amphitheatre Costa Mesa, Calif.	Sept. 14-15	\$670,030 \$21.45/\$16.50	37,528 sellout	Niederlander Organization
GEORGE MICHAEL	Olympic Stadium Montreal, Quebec	Aug. 23	\$520,701 (\$638,380 Canadian) \$29.50	21,640 35,000	Donald K. Donald Prods.
GEORGE MICHAEL DEON ESTUS	Fiddler's Green Denver, Colo.	Sept. 17-18	\$515,607 \$20/\$17.50	28,386 36,000	Avalon Attractions MCA Concerts
RANDY TRAVIS/THE JUDDS	Universal Amphitheatre Calif.	Sept. 21-24	\$461,225 \$20/\$17.50	23,213 25,004 sellout	in-house
SADE	Mann Music Center Philadelphia, Pa.	Sept. 17-18	\$285,984 \$30/\$25/ \$14.50/\$12.50	14,090 sellout	Electric Factory Concerts
ROD STEWART	Montreal Forum, Quebec	Aug. 31	\$282,502 (\$348,268 Canadian) \$24.50	14,215 15,327	Donald K. Donald Prods.
RANDY TRAVIS/THE JUDDS	Concord Pavilion Calif.	Sept. 18	\$267,921 \$20.50/\$16.50	16,329 17,450	Bill Graham Presents
ERIC CLAPTON BUCKWHEAT ZYDECO	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Sept. 23	\$264,141 \$22.50/\$19.50/ \$18.50	15,000 sellout	Avalon Attractions
ROD STEWART	Boston Garden Mass.	Sept. 24	\$254,520 \$18.50/\$16	14,140 sellout	Frank J. Russo
DEF LEPPARD QUEENSRYCHE	Mississippi Coast Coliseum Biloxi, Miss.	Sept. 10	\$246,890 \$16.50	15,191 sellout	Pace Concerts
ROD STEWART	Providence Civic Center, R.I.	Sept. 23	\$234,447 \$17.50	13,397 sellout	Frank J. Russo
EDDY ARNOLD JOHN & DONALD MILLS	Fox Theatre St. Louis, Mo.	Sept. 23-25	\$231,950 \$19.90/\$16.90/ \$13.90/\$7.90	13,020 17,196	Fox Associates David Fey
ROD STEWART	Centrum in Worcester Mass.	Sept. 22	\$224,423 \$18.50	12,131 sellout	Frank J. Russo
DEF LEPPARD QUEENSRYCHE	Louisiana State Univ. Assembly Center Baton Rouge, La.	Sept. 8	\$222,239 \$16.50	13,698 sellout	Pace Concerts
RANDY TRAVIS/THE JUDDS	Shoreline Amphitheatre Mountain View, Calif.	Sept. 17	\$216,182 \$22.50/\$18.50	11,363 20,000	Bill Graham Presents
ROD STEWART	Ottawa Fair, Ontario	Aug. 27	\$207,257 (\$255,486 Canadian) \$24.50	10,428 15,842	Concert Prods. International Donald K. Donald Prods. Bass Clef Entertainment

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# Gospel LECTERN



by Bob Darden

This is the first part of an interview with Jeff Jacobs.

**JEFF JACOBS** looks and dresses like a rock star, but he sings and performs like an old-time revival preacher. Over the course of just two albums ("Delivered" for GosPearl and "Somebody Needs You" for Gospearl/Atlanta International Records), the young man from Annapolis, Md., has carved a niche for himself in black gospel music.

In fact, along with the Rev. Timothy Wright and the Rev. F.C. Barnes & the Rev. Janice Brown, Jacobs & the International Praise Gospel Music Workshop Choir have become one of AIR's best-selling acts.

Jacobs says he comes by his musical ability honestly. Both his mother and grandmother were active in the church choir. Although he never received much formal training, Jacobs began playing the piano at age 12.

"I didn't start writing songs until my last year in high school," the soft-spoken Jacobs says. "Ever since then, all I've written is gospel music. Now, just lately, I've started writing some love ballads as well—but none have been published yet. But all of what I do is focused around gospel."

Jacobs has been a member of the Holy Temple Church of God in Annapolis for the past 15 years and has been the music minister there for 12 years. Seven years ago he founded the International Praise Gospel Music Workshop. Jacobs says the workshop has grown so rapidly that it quickly developed a life apart from his church.

"My recording career began as an outgrowth of the Praise Gospel Workshop," he says. "The 'International' came as we added members from outside of the United States. Today the IPGMW is independent of our church."

Jacobs cut his first album with the workshop choir in

1985. It came to the attention of GosPearl, which released "Delivered" nationally and promoted the first single, "If You're Happy."

"That song in particular took off like wildfire," he says. "I received some statistics from North Carolina the other day that showed that 'If You're Happy' is still the No. 2 song on the radio there.

"[The success of 'Delivered'] made it possible to do quite a bit of traveling, mostly to workshop settings. Now I do travel with eight singers to reproduce our sound, but for the moment most of the demand is in the workshop format. Since I only do weekend traveling, I average about two workshops a month and three concerts. I'm trying to work toward a full-time music ministry. I think we have a good foundation building now."

Three years passed before Jacobs released his next album, "Somebody Needs You." During that time, GosPearl was purchased by AIR, and all contracts had to be renegotiated. "Somebody Needs You" was released in

## Jeff Jacobs lends new style to traditional black gospel

May 1988.

"So far the response has been very good," he says. "I think people are noticing the differences between the first album and the current one. Even though I'm still doing a live recording with more than 150 voices, we decided—in order to prepare for future live dates—to take my eight singers into the studio and blend them to the voices already on the tape. Then we pulled those eight voices slightly up front in the mix. This way, when we perform, people won't just expect 150 voices. So far it has worked out pretty well.

"After all, I know how it is to hear about a concert that is promoted as a choir, only to get there and only see eight people on stage. This way, when the sound comes out, I think the buyers will be amply compensated."

(Sparrow Corp. president Billy Ray Hearn writes about the state of the Christian recording industry. See Commentary, page 9.)

# Jazz BLUE NOTES



by Jeff Levenson

**HEARING ARTISTS PERFORM** in different group contexts often yields surprising results. A case in point involves altoist Steve Coleman and his work on "TriPLICATE," the new Dave Holland Trio album for ECM. (Jack DeJohnette completes the group.)

Coleman is a fiery, young Brooklyn, N.Y.-based saxophonist whose interests include melding various idiomatic styles into a coherent new music—part jazz, funk, rock, free play, and any world dialect that piques his interest. Recent efforts with his band, **Five Elements** (documented previously on the West German JMT label and currently heard on Pangaea's "Sine Die") reveal the dramatic rhythmic effects of layering roiling alto solos atop a bass funk groove. At times, Coleman's momentum-building approach suggests a meeting between fellow horn players **Sonny Rollins** and **Maceo Parker**.

What seems particularly noteworthy about "TriPLICATE" is that Coleman examines other emotional dimensions, as if the elastic pulse of bassist Holland and drummer DeJohnette does far more than just liberate the music; indeed, flexible time sharing enables Coleman to examine his own interactive role within the group. In the process, a new facet of his personality emerges.

Equally intriguing is how DeJohnette shifts conceptual gears with his own group, **Special Edition**, on his new **Impulse** release, "Audio Visualscapes." The drummer moves beyond rhythmic or melodic invention into a realm of sonic soundscaping where shape, form, and mood become a collective consideration. Quite clearly, he revels in the rawness of his own creativity and pushes

his players to think similarly. They do, especially young-blood saxophonists **Greg Osby** and **Gary Thomas**.

**WHO CAN IT TURN TO:** Skyrocketing rents in New York have forced the displacement of **Cobi Narita** and **The Universal Jazz Coalition**, an organization fiercely dedicated to the music and its people. The coalition, operating out of **The Jazz Center Of New York**, a downtown Manhattan loft space, had been home to many established artists and aspiring talents. All benefited from Cobi's counsel, support, workshops, and sound system (donated, in large part, by **Sam Ash** music stores and arguably the best in town). She leaves reluctantly, though not without promising a speedy return to action.

## Coleman explores new dimensions on 'TriPLICATE'

**MORE FROM BILL:** When "The Complete Riverside Recordings" of **Bill Evans** was made available a few years back, one wondered how much more of the pianist's material on other labels would be forthcoming. **Contemporary** has provided a partial answer with "You're Gonna Hear From Me," a live date from Copenhagen, Denmark, capturing the 1969 Evans trio with drummer **Marty Morrell** and bassist **Eddie Gomez**. (The liner notes by Gomez are simple and stunning.)

**Helen Keane**, Evans' longtime producer and manager, reports that enough material for two additional albums sits unreleased with **Warner Bros**. The tapes are Evans' last, recorded in 1980 at the venerable **Village Vanguard**.

As a parting shot, expect a multi-CD box of Evans' complete **Fantasy** recordings, scheduled for release after the first of the year. The set will include an unissued Paris concert from 1972.

FOR WEEK ENDING OCTOBER 8, 1988

Billboard®

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# TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	29	<b>SHIRLEY CAESAR</b> REJOICE WR8395/A&M	LIVE IN CHICAGO 17 weeks at No. One
2	2	29	<b>THE NEW JERSEY MASS GOSPEL CHOIR</b> LIGHT 7-115-72011-8/LEXICON	HOLD UP THE LIGHT
3	3	17	<b>TAKE 6</b> REPRIS 25670/WARNER BROS.	TAKE SIX
4	10	41	<b>T. WRIGHT &amp; J. FERRELL/LIGHTHOUSE CHOIR</b> SOUND OF GOSPEL SOG-2D166	HALLELUJAH IS ...
5	5	65	<b>REV. M. BRUNSON/THOMPSON COMM. SINGERS</b> REJOICE WR 8369/A&M	IF I BE LIFTED
6	4	17	<b>THE WILLIAMS BROTHERS</b> MELENDO 2257	A NEW BEGINNING
7	6	13	<b>MELVIN WILLIAMS</b> LIGHT 7-115-72011-2	BACK TO THE CROSS
8	27	37	<b>JAMES CLEVELAND</b> KING JAMES KJ-8507/SOUND OF GOSPEL	INSPIRED
9	32	5	<b>L.A. MASS CHOIR</b> LIGHT 7-115-72017-7/LEXICON	GIVE HIM THE GLORY!
10	18	69	<b>NEW JERUSALEM BAPTIST CHURCH CHOIR</b> SOUND OF GOSPEL SOG-2B160	SHOW ME THE WAY
11	9	29	<b>THE GEORGIA MASS CHOIR</b> SAVOY 7093	WE'VE GOT VICTORY
12	8	69	<b>FLORIDA MASS CHOIR</b> MALACO 6001	LIVE IN MIAMI FLORIDA
13	11	41	<b>VANESSA BELL ARMSTRONG</b> JIVE 10741/RCA	VANESSA BELL ARMSTRONG
14	21	45	<b>YOLANDA ADAMS</b> SOUND OF GOSPEL SOG-163	JUST AS I AM
15	13	21	<b>CANDI STATON</b> BERACAH 2010	LOVE LIFTED ME
16	7	41	<b>ARETHA FRANKLIN</b> ARISTA AL-8497	ONE LORD, ONE FAITH, ONE BAPTISM
17	31	17	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> SWEET RAIN 119	I'LL MAKE IT
18	24	21	<b>WILMINGTON CHESTER MASS CHOIR</b> SWEET RAIN 115	VICTORY SHALL BE MINE
19	23	5	<b>REV. CLAY EVANS</b> SAVOY 14793	HE'LL BE THERE
20	14	9	<b>THE VOICES OF LIGHT</b> LIGHT 7-115-72012-6/LEXICON	ALL TIME GOSPEL CLASSICS
21	16	17	<b>EDWIN HAWKINS &amp; SEMINAR MASS CHOIR</b> BIRTHRIGHT 70315	THAT NAME
22	28	49	<b>GOSPEL MUSIC WORKSHOP</b> KING JAMES 8609/SOUND OF GOSPEL	LIVE IN THE MIAMI CIVIC AUD.
23	17	73	<b>NICHOLAS</b> COMMAND CRN 1006	A LOVE LIKE THIS
24	20	5	<b>DOUGLAS MILLER</b> REJOICE WR8395/A&M	SING UNTIL MORNING
25	12	25	<b>THE JACKSON SOUTHERNAIRES</b> MALACO 4426	POWER PACT
26	15	53	<b>THE WINANS</b> QWEST 25510/WARNER BROS.	DECISIONS
27	19	21	<b>KINGDOM</b> LIGHT 7-115-72006-1/LEXICON	AMAZING
28	22	41	<b>COMMISSIONED</b> LIGHT 7-115-72005-3/LEXICON	ON THE WINNING SIDE
29	33	77	<b>THE RICHARD SMALLWOOD SINGERS</b> REJOICE WR 8355/A&M	TEXTURES
30	NEW▶		<b>ALBERTINA WALKER</b> SAVOY 14789	THE BEST IS YET TO COME
31	39	13	<b>INEZ ANDREWS</b> MIRACLE MIR-5004/ICHIBAN	IF JESUS CAME TO YOUR TOWN TODAY
32	NEW▶		<b>VERNESSA MITCHELL</b> COMMAND CRV 1011	HIGHER GROUND
33	26	65	<b>BEBE &amp; CECE WINANS</b> SPARROW 12573/CAPITOL	BEBE & CECE WINANS
34	NEW▶		<b>LAVINE HUDSON</b> VIRGIN 1-90944	INTERVENTION
35	34	21	<b>ROBERT BLAIR</b> ATLANTA INT'L AIR 10119	THE PINK TORNADO
36	RE-ENTRY		<b>RODNEY FRIEND</b> COMMAND CRN 1008	DON'T LOSE SIGHT
37	30	9	<b>CALVIN BRIDGES</b> WORD WR 8391/A&M	AWESOME
38	NEW▶		<b>ALAN T.D. WIGGINS</b> COMMAND CRW	ONE WAY
39	29	29	<b>WALTER HAWKINS AND THE FAMILY</b> BIRTHRIGHT 70306	SPECIAL GIFT
40	40	25	<b>JOHN W. GRIGGS/ATLANTA PHILHARMONIC</b> SOUND OF GOSPEL SOG-2D161	I'M SO GLAD I'M SAVED

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

## TOP HITS OF 1986

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# 'Hot Dog': Buck Owens Is Back Dwight Yoakam Gets The Credit

BY EDWARD MORRIS



**A Rockin' Collection.** Jim Jaworowicz, left, accepts Steve Wariner's guitar at the Hard Rock Cafe in Dallas. The guitar will be displayed in the restaurant's collection of music memorabilia.

NASHVILLE An energetic and revitalized Buck Owens is back on Capitol Records and busy on the concert trail, thanks largely to the encouragement of his high-profile musical disciple Dwight Yoakam. Their single, "The Streets Of Bakersfield," is in the running for vocal event of the year at the Country Music Assn. Awards Show Monday (10).

Recently signed to Capitol Records, where he got his major-label start in 1957, the 59-year-old Owens has just issued "Hot Dog," the first single from an album that also bears

that title. It is due out in November.

Owens first released "Hot Dog" in 1956 under the pseudonym Corky Jones. It was on Pep Records, the tiny Rivera, Calif., label. He says he resorted to the phony name because the rock'n'roll flavor of the song was anathema to country audiences.

The new—and presumably more acceptable—"Hot Dog" will be supported by a music video, which Owens has already shot.

Owens says he quit recording in 1979 and planned at the time to stay away from the activity permanently to operate his businesses in Bakersfield, Calif. "I just wanted out of it," he says, "because it had gotten to the point where I felt I couldn't do it. I'm not very good at country-pop things."

The pioneer of honky-tonk withdrew even further from show business in 1984, when he dropped his co-hosting role on "Hee Haw," the syndicated television show he had starred in since its beginning in 1969.

Owens even sold his Blue Book and Gold Book music publishing companies—to Tree International—in the mid-'80s, noting at the time that he wanted to place the valuable copyrights in the hands of a company that would work them.

Owens abruptly halted his retreat from the spotlight last year when Yoakam dropped by his office unan-

nounced and asked him to join Yoakam on stage for a nearby fair appearance. Although the two had not met before, Owens says he had been impressed by Yoakam's music and moved by the fact that the younger man had dedicated his "Hillbilly Deluxe" album to him.

After the joint fair spot, on which the two performed a medley of Owens' hits, Owens asked the Country Music Assn. to let Yoakam sing with him on the CMA's 30th anniversary television show in January. The song they picked was a cut from one of Owens' own long-ago efforts, "The Streets Of Bakersfield." Yoakam subsequently included it on his "Buenas Noches From A Lonely Room" album and then released it as a single. It is No. 2 on the country single charts this week.

Several successful concert appearances with Yoakam over the past few months convinced Owens to accept Capitol's offer of a recording contract. Owens co-produced the new album with Jim Shaw, a longtime member of the Buckaroos. He and two other veterans of Owens' famed band are the core of the reconstituted Buckaroos.

The Owens troupe is now doing a short tour in Canada and will launch a European tour in the spring, McFadden says.

## In 'Heartbreak Hotel,' Boy Abducts Presley To Buoy Mom New Flick Captures Elvis' Heart & Soul

OH, NO, NOT ANOTHER ELVIS MOVIE. That was the initial reaction of many who attended the premiere of "Heartbreak Hotel" at Nashville's Belcourt Cinema Sept. 22. But were they in for a shock.

The movie turned out to be a sleeper, a fantasy with an enjoyable plot, a near-perfect pace, sensitive direction, and incredible chemistry between the main characters. Especially brilliant in their roles were David Keith ("An Officer And A Gentleman"), Charlie Schlatter, and Angela Goethals. All attended the premiere, along with T. Graham Brown, who appears in the movie; Buddy Killen and Donna Hilley of Tree International (publisher of the song "Heartbreak Hotel," Tree's first million seller); and Mae Boren Axton and Tommy Durden, who co-wrote the song with Elvis Presley.

Written and directed by 29-year-old cinematic whiz kid Chris Columbus, the movie has the tender, ethereal feel of "Cocoon," "E.T.—The Extra-Terrestrial," and "Stand By Me." Keith, who looks more like Elvis Costello than Elvis Presley, plays his role to perfection, stretching his impressive thespian talents to the point where the man on the screen actually seems to become Presley. Backed by the T. Graham Brown Band, Keith also scores impressively as a singer.

"You mean I'm going to make Billboard?" Keith joked following the show as the movie's principals joined the Nashville music industry figures who attended the party for the premiere at the Country Music Hall of Fame. A native of Knoxville, Tenn., Keith continues to gain credibility as one of the best new actors in America. And Columbus is proving himself a first-rate writer and director who can comfortably contrast frenetic energy with quiet elegance, violence with peace, and songs of the stage with music of the soul.

Filmed on location in Austin, Texas, the movie details the fictional kidnapping of Presley by a kid (Schlatter) who wants to make his mother (Tuesday Weld), a Presley fan, happy. As the bizarre plot unfolds and the viewer is drawn into the film in a vortex of emotions, one begins to wish that this had happened to the real Presley. The film uses an actor who doesn't look like the real Presley, but it results in a portrait of the real heart and soul of Presley. "Even though the film is a fantasy, it brought back the beauty and goodness that was really Elvis," said Axton.

Among the Nashville connections to the movie are such songs as "Drift Away," written by Mentor Williams and performed by Dobie Gray; "American Trilogy" by Mickey Newbury; and "Burning Love" by Dennis Linde.

Presley may have left our building, but this sweet and

soft story will help build his reputation and appeal. Congratulations to all involved in this Touchstone Pictures presentation.

FORE, Y'ALL. Mark Oct. 14-16 on your calendar; those are the dates of this year's famed Pro Celebrity Northwest Airlines Golf Tournament in Nashville. To be held at the Nashboro Village Golf Club, the tourney will feature tour golfers from the Professional Golfers' Assn. and celebrities from music, sports, and TV. The fun tournament features a touring pro shoot-out, a pairing party, a barbecue, a country music show, a banquet, two rounds of golf, and an awards ceremony. Potential players and sponsors should call 615-726-3797.



by Gerry Wood

logical Park in Virginia Beach, thanks to WCMS radio and the station's owners, George and Marjorie Crump. They provided a \$10,000 grant for acquiring the animals and were allowed to choose the names for the lemurs. They kept it country, picking the names Rosanne and Rodney. Rosanne Cash and Rodney Crowell expressed their thanks to WCMS "for thinking of us in regards to naming these rare and wonderful animals."

EXILED: Les Taylor has left the CBS Records group Exile. His replacement is guitarist/singer Paul Martin... Among the fans who have turned out to see Moe Bandy play the Images Concert Room near Philadelphia is Ken Osmond, who played Eddie Haskell on the "Leave It To Beaver" TV series and plays the same role on the syndicated show "Still The Beaver"... Johnny Russell has tossed his rather large hat into the ring for the presidential race. He used the Nashville Palace for the "campaign" kickoff of his newly formed political party, US. With fun in cheek, Russell hopes to rally the faithful with his campaign motto, "US Against Them."

ON THE MEND: Nashville Scene's heartfelt wishes for speedy recoveries go to two friends who have many friends in the business. Jerry Thompson, the great columnist for the Nashville Tennessean and co-manager of Ricky Van Shelton, is recovering from surgery, as is Ray Pilzak, director of sales for Amusement Business. Get well, guys; the business needs you.

SIGNINGS: David and Sanford Brokaw of the Brokaw Co. and Ken Riley have been appointed personal managers of Loretta Lynn... MTM Records act Girls Next Door signs with Ron Cook of Media Concepts for personal management.

## N.Y. Next On CMA Tour

NASHVILLE The Country Music Assn.'s Lost Highway tour will make its second stop in New York, settling in with a concert and workshop as part of the national convention of the College Media Journal, set for Oct. 27-30. Launched Sept. 28 at the Berklee College Of Music in Boston, the tour is intended to introduce country music acts to college audiences.

In New York, the O'Kanes and

Darden Smith, both CBS Records acts, will perform Oct. 28 at the Bottom Line. Invitations to the concert and a workshop to follow will be issued to college students in the area. Tickets to the concert are \$12.50. Representatives from Nashville, who have yet to be named, will conduct the workshop, which will look at the business side of country music.

(Continued on next page)

Nashville Scene

FOR WEEK ENDING  
OCTOBER 8, 1988

## POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

KIKK  
96 FM

Houston	P.D.: Jim Robertson
1	Dwight Yoakam & Buck Owens, Streets O
2	Merle Haggard, We Never Touch At All
3	Randy Travis, Honky Tonk Moon
4	Steve Warner, I Should Be With You
5	Eddy Raven, Joe Knows How To Live
6	Earl Thomas Conley With Emmylou Harris,
7	Larry Boone, Don't Give Candy To A St
8	Tanya Tucker, Strong Enough To Bend
9	Skip Ewing, I Don't Have Far To Fall
10	Sweethearts Of The Rodeo, Blue To The
11	Highway 101, (Do You Love Me) Just Sa
12	Dan Seals, Addicted
13	The Oak Ridge Boys, Gonna Take A Lot
14	Barbara Mandrell, I Wish That I Could
15	Ricky Van Shelton, I'll Leave This Wo
16	Kathy Mattea, Untold Stories
17	Conway Twitty, Saturday Night Special
18	Jo-El Sonnier, Tear Stained Letter
19	Rosanne Cash, Runaway Train
20	T. Graham Brown, Darlene
21	Lynn Anderson, Under The Boardwalk
22	Rodney Crowell, I Couldn't Leave You
23	Crystal Gayle, Nobody's Angel
24	George Strait, If You Ain't Lovin' (Y
25	The Desert Rose Band, Summer Wind
26	Lynn Anderson, Under The Boardwalk
27	Billy Joe Royal, It Keeps Right On Hu
28	Restless Heart, Bluest Eyes In Texas
29	Vern Gosdin, Obsessed In Stone
30	The Bellamy Brothers, Rebels Without
31	Laurel Greenwood, You Can't Fall In Love
32	Southern Pacific, New Shade Of Blue
33	Kenny Rogers, When You Put Your Heart
34	The Charlie Daniels Band, Boogie Woog
35	David Ball, You Go, You're Gone
36	George Jones & Shelby Lynne, If I Cou
37	Willie Nelson, Spanish Eyes
38	Larry, Steve, Rudy, The Gatlin Brothers,
39	Reba McEntire, I Know How He Feels
40	Exile, It's You Again
41	EX Kerth Whitley, When You Say Nothing A
42	EX Leah Marr, Sealed With A Kiss
43	EX Darrell Holt, I'd Throw It All Away
44	EX Canyon, I Guess I Just Missed You
45	EX J.C. Crowley, Boxcar 109

WMZQ  
98.7FM 1390AM

Washington	P.D.: Bob McNeill
1	Randy Travis, Honky Tonk Moon
2	Tanya Tucker, Strong Enough To Bend
3	Kathy Mattea, Untold Stories
4	Rosanne Cash, Runaway Train
5	The Oak Ridge Boys, Gonna Take A Lot
6	T. Graham Brown, Darlene
7	The O'Kanes, Blue Love
8	The Desert Rose Band, Summer Wind
9	Dan Seals, Addicted
10	Sweethearts Of The Rodeo, Blue To The
11	Rosanne Cash, Runaway Train
12	Earl Thomas Conley With Emmylou Harris,
13	Dwight Yoakam & Buck Owens, Streets O
14	Steve Warner, I Should Be With You
15	Jo-El Sonnier, Tear Stained Letter
16	Foster And Lloyd, What Do You Want Fr
17	Southern Pacific, New Shade Of Blue
18	Skip Ewing, I Don't Have Far To Fall
19	Don Williams, Desperately
20	Eddy Raven, Joe Knows How To Live
21	Conway Twitty, Saturday Night Special
22	The Charlie Daniels Band, Boogie Woog
23	Nitty Gritty Dirt Band, I've Been Loo
24	Billy Joe Royal, It Keeps Right On Hu
25	K.T. Oslin, Money
26	The Forrester Sisters, Letter Home
A27	Ricky Van Shelton, I'll Leave This Wo
A28	Barbara Mandrell, I Wish That I Could
A29	Reba McEntire, I Know How He Feels
A30	George Strait, If You Ain't Lovin' (Y

CMA TOUR

(Continued from preceding page)

The Country Music Assn. has budgeted \$2,500 to support each date on the tour, and record companies may contribute additional money. The aim of the tour is not to raise money, the CMA stresses, but to tap the college market. Any surplus from ticket sales will go to the participating artists, the CMA says.

A CMA committee chooses the participating acts according to their availability and their popularity in the target areas.

Smith and k.d. lang & the reclines were the featured acts in Boston. The tour will stop in Los Angeles and Chicago in the spring, but the dates are not yet set.

MCA's Universal Sparks Artist Moves

NASHVILLE Although no one at MCA Records here will comment on it, it appears that the company is creating an affiliated country label—Universal Records—that may have product out as early as January.

Sources tell Billboard that the Universal roster will likely include veterans Larry Gatlin & the Gatlin Brothers, Roger Whittaker, Lacy J. Dalton, and Carl Perkins as well as newcomers Joanie Harms and Scott McQuaig.

Other acts rumored to be eyeing Universal once their current contracts with other labels are fulfilled are the Judds and the Nitty Gritty

Dirt Band. The Judds currently record for RCA/Curb, where they have developed into a platinum act. The Dirt Band is with Warner Bros.

A&R chores for Universal will be handled, it appears, by Jimmy Bowen, head of MCA's Nashville office, and producer James Stroud.

Terri Brown, Dalton's manager, confirms that Bowen is producing the former Columbia vocalist but adds that "they haven't made an official announcement yet for that label."

A spokeswoman for Whittaker's management office in Toronto says the singer is scheduled to record for MCA in Nashville in early October.

A representative for the Judds

praises RCA's role in developing the act but will not confirm a published reports that the duo may leave the label after completing two more albums. He specifies only that "we plan to be on RCA for a while."

Asked whether Larry Gatlin & the Gatlin Brothers are leaving Columbia Records, where they have recorded since 1979, a publicist says, "The company has no official statement."

Perkins' management rep at the Ken Stilts Co. here says that Perkins has not signed to Universal and that he was "not at liberty to say" whether Perkins is going to sign.

EDWARD MORRIS

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FOR WEEK ENDING OCTOBER 8, 1988

Billboard **TOP COUNTRY ALBUMS**™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ NO. 1 ★★	
1	1	1	10	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25738 (8.98) (CD)	7 weeks at No. One OLD 8 X 10
2	2	2	7	<b>THE JUDDS</b> RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
3	3	3	7	<b>DWIGHT YOAKAM</b> REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
4	4	4	13	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
5	5	5	7	<b>RESTLESS HEART</b> RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
6	7	8	10	<b>DAN SEALS</b> CAPITOL 46976 (8.98) (CD)	RAGE ON
7	6	6	83	<b>RICKY VAN SHELTON</b> ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
8	18	28	3	<b>K.T. OSLIN</b> RCA 8369 (8.98) (CD)	THIS WOMAN
9	8	7	21	<b>REBA MCENTIRE</b> MCA 42134 (8.98) (CD)	REBA
10	9	9	28	<b>GEORGE STRAIT</b> ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
11	10	10	72	<b>RANDY TRAVIS</b> ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
12	12	15	6	<b>TANYA TUCKER</b> CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
13	13	13	63	<b>ROSANNE CASH</b> COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
14	14	14	23	<b>RODNEY CROWELL</b> COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
15	15	17	6	<b>HIGHWAY 101</b> WARNER BROS. 25742 (8.98) (CD)	101 2
16	16	12	17	<b>ALABAMA</b> ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
17	23	43	4	<b>THE OAK RIDGE BOYS</b> MCA 42205 (8.98) (CD)	MONONGAHELA
18	11	11	21	<b>K.D. LANG</b> SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
19	19	22	16	<b>KEITH WHITLEY</b> RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
20	17	16	49	<b>BILLY JOE ROYAL</b> ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
21	20	20	35	<b>VERN GOSDIN</b> COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
22	21	19	120	<b>RANDY TRAVIS</b> ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
23	22	18	62	<b>K.T. OSLIN</b> ● RCA 5924-1 (8.98) (CD)	80'S LADIES
24	24	21	20	<b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
25	25	23	54	<b>GEORGE STRAIT</b> ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
26	43	54	3	<b>T. GRAHAM BROWN</b> CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
27	26	25	46	<b>KATHY MATTEA</b> MERCURY 832 793-1 (CD)	UNTASTED HONEY
28	27	24	26	<b>STEVE WARINER</b> MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
29	32	30	10	<b>HOLLY DUNN</b> MTM 71070 (8.98) (CD)	ACROSS THE RIO GRANDE
30	28	26	63	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
31	30	29	17	<b>BECKY HOBBS</b> MTM D1 71067 (8.98) (CD)	ALL KEYED UP
32	44	71	3	<b>THE DESERT ROSE BAND</b> MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
33	33	27	26	<b>RICKY SKAGGS</b> EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
34	31	34	13	<b>SOUTHERN PACIFIC</b> WARNER BROS. 25609 (8.98) (CD)	ZUMA
35	29	31	74	<b>REBA MCENTIRE</b> ● MCA 5979 (8.98) (CD)	GREATEST HITS
36	34	32	9	<b>THE FORESTER SISTERS</b> WARNER BROS. 25746 (8.98) (CD)	SINCERELY
37	41	38	137	<b>ALABAMA</b> ▲ RCA AHLI-7170 (8.98) (CD)	GREATEST HITS
38	38	33	6	<b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 25722 (8.98) (CD)	WORKIN' BAND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	40	5	<b>ASLEEP AT THE WHEEL</b> EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
40	35	36	36	<b>LYLE LOVETT</b> MCA/CURB 42028/MCA (CD)	PONTIAC
41	39	42	36	<b>PATTY LOVELESS</b> MCA 42092 (CD)	IF MY HEART HAD WINDOWS
42	42	41	28	<b>JO-EL SONNIER</b> RCA 6374-1 (8.98) (CD)	COME ON JOE
43	37	37	17	<b>LEE GREENWOOD</b> MCA 42167 (8.98) (CD)	THIS IS MY COUNTRY
44	36	35	11	<b>MARIE OSMOND</b> CAPITOL/CURB 48968/CAPITOL (8.98) (CD)	ALL IN LOVE
45	46	46	7	<b>KIM CARNES</b> MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
46	48	45	25	<b>THE O'KANES</b> COLUMBIA 44066/CBS (CD)	TIRED OF THE RUNNIN'
47	45	47	13	<b>THE MCCARTERS</b> WARNER BROS. 25737 (8.98) (CD)	THE GIFT
48	55	57	13	<b>RONNIE MCDOWELL</b> CURB 10602 (8.98) (CD)	I'M STILL MISSING YOU
49	49	48	20	<b>SKIP EWING</b> MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
50	47	39	43	<b>MERLE HAGGARD</b> EPIC 40986/CBS (CD)	CHILL FACTOR
51	50	44	96	<b>RESTLESS HEART</b> ● RCA 5648 (8.98) (CD)	WHEELS
52	52	52	204	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
53	59	60	8	<b>RAY STEVENS</b> MCA 42172 (8.98)	I NEVER MADE A RECORD I DIDN'T LIKE
54	69	61	28	<b>CHARLEY PRIDE</b> 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
55	57	55	11	<b>MEL MCDANIEL</b> CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
56	71	—	126	<b>DWIGHT YOAKAM</b> ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
57	RE-ENTRY	—	—	<b>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS</b> ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
58	66	59	51	<b>ALABAMA</b> ▲ RCA 6495-1 (8.98) (CD)	JUST US
59	53	53	74	<b>DWIGHT YOAKAM</b> ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
60	65	66	29	<b>MOE BANDY</b> CURB 10600	NO REGRETS
61	62	69	528	<b>WILLIE NELSON</b> ▲ <sup>3</sup> COLUMBIA FC 35305/CBS (CD)	STARDUST
62	51	49	60	<b>THE STATLER BROTHERS</b> MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
63	56	62	87	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
64	64	50	27	<b>MICHAEL MARTIN MURPHEY</b> WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
65	72	65	27	<b>CONWAY TWITTY</b> MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
66	54	68	17	<b>LARRY BOONE</b> MERCURY 834 377-1 (CD)	LARRY BOONE
67	68	72	24	<b>EDDIE RABBITT</b> RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
68	60	73	30	<b>EDDY RAVEN</b> RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
69	63	63	3	<b>CRYSTAL GAYLE</b> WARNER BROS. 25706 (8.98) (CD)	NOBODY'S ANGEL
70	RE-ENTRY	—	—	<b>CANYON</b> 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
71	67	67	60	<b>PATSY CLINE</b> ● MCA 12 (8.98)	GREATEST HITS
72	NEW ▶	—	1	<b>WAGONEERS</b> A&M 5200/RCA (8.98) (CD)	STOUT & HIGH
73	61	56	64	<b>HIGHWAY 101</b> WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
74	75	70	51	<b>DAVID LYNN JONES</b> MERCURY 832 518-1	HARD TIMES ON EASY STREET
75	58	58	43	<b>DAN SEALS</b> CAPITOL 48308 (8.98) (CD)	THE BEST

○ Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records and PolyGram Records do not issue a suggested list price for their product.

HOT COUNTRY SINGLES™

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Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes top entries like 'HONKY TONK MOON' by Randy Travis and 'STREETS OF BAKERSFIELD' by Dwight Yoakam & Buck Owens.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'DO YOU LOVE ME JUST SAY YES' by Highway 101 and 'EVERY STEP OF THE WAY' by Wagoneers.

Products with the greatest airplay this week. ♦ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units.

# COUNTRY CORNER



by Marie Ratliff

**“LOOK OUT FOR THIS ONE; it will be a monster,”** says MD Kent “Cowboy” Glanzer, KSNB Jamestown, N.D., of Patty Loveless’ “Blue Side Of Town” (MCA). “As a matter of fact, everything on her new album [“Honky Tonk Angel”] is excellent.”

MD Mike Owens, KXXY Oklahoma City, adds, “I like it better by far than anything Patty’s ever done; it’s like a breath of fresh air.” Loveless debuts this week at No. 68.

Owens also has a choice description for Restless Heart’s “A Tender Lie” (RCA): “incredible.” He says, “What I like about it is that it’s underproduced, very basic, and the harmonies really sell the song.” “Lie” is charted at No. 38 in its third week on the list.

**RANDY TRAVIS** this week repeats the double whammy of simultaneous No. 1s on the Hot Country Singles chart (“Honky Tonk Moon”) and the Top Country Albums chart (“Old 8 x 10”). In the March 12 issue, Travis topped both charts with “Too Gone Too Long” (singles) and “Always & Forever” (albums). The Warner Bros. artist has been at the top of the album chart for 36 of the past 52 weeks, nearly 70% of the time.

**RAY STEVENS** is pulling a lot of phones in Orlando, Fla., on “The Day I Tried To Teach Charlene Mackenzie How To Drive” (MCA). Says WWKA MD Kevin Ray, “It’s one of his better records.” MD David Bryan, WDAF Kansas City, Mo., also notes good, strong support for Stevens in his market. “It’s a fun song to listen to,” he says.

Another listener pleaser, says Bryan, is Johnny Cash’s “That Old Wheel” (Mercury). “Cash’s pairing with Hank Williams Jr. on this one makes it appeal to all demographics—the upper age groups are longtime Cash fans and the younger folks are Williams backers.”

**AN AUDIENCE TEASER:** PD Dan Diamond, WNOE New Orleans, tells of phenomenal response to a record he received last week: “A pink Cadillac pulled up at the station and the chauffeur brought it in and left it with our receptionist. The record [“The Spelling On The Stone” on the LS label] doesn’t name the artist. I listened to a little of it, then rushed it to the control room to put it on the air. We were immediately swamped with calls—47 that first day. Other stations in town even called to see where they could get it, as they were getting calls for it too. There’s a lot of speculation as to who’s singing—I certainly don’t believe it’s Elvis—but it’s a good audience response tool.”

FOR WEEK ENDING OCTOBER 8, 1988

## Billboard HOT COUNTRY SINGLES™

A ranking of the top 30 country singles by sales with reference to each title’s position on the main Hot Country Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	HONKY TONK MOON	RANDY TRAVIS	1
2	1	STREETS OF BAKERSFIELD	DWIGHT YOAKAM & BUCK OWENS	2
3	3	WE BELIEVE IN HAPPY... EARL THOMAS CONLEY/EMMYLOU HARRIS		12
4	6	BLUE LOVE	THE O’KANES	17
5	9	RUNAWAY TRAIN	ROSANNE CASH	11
6	10	BUTTON OFF MY SHIRT	RONNIE MILSAP	5
7	8	STRONG ENOUGH TO BEND	TANYA TUCKER	3
8	11	UNTOLD STORIES	KATHY MATTEA	4
9	12	BLUE TO THE BONE	SWEETHEARTS OF THE RODEO	10
10	4	ADDICTED	DAN SEALS	21
11	22	GONNA TAKE A LOT OR RIVER	THE OAK RIDGE BOYS	—
12	16	IT KEEPS RIGHT ON HURTIN’	BILLY JOE ROYAL	25
13	21	DARLENE	T. GRAHAM BROWN	7
14	19	TEAR STAINED LETTER	JO-EL SONNIER	9
15	15	BOOGIE WOOGIE FIDDLE COUNTRY BLUES	CHARLIE DANIELS	19
16	7	I SHOULD BE WITH YOU	STEVE WARINER	28
17	24	I’LL LEAVE THIS WORLD LOVING YOU	RICKY VAN SHELTON	22
18	20	I DON’T HAVE FAR TO FALL	SKIP EWING	13
19	28	SUMMER WIND	THE DESERT ROSE BAND	8
20	29	CHISELED IN STONE	VERN GOSDIN	32
21	26	SATURDAY NIGHT SPECIAL	CONWAY TWITTY	16
22	13	JOE KNOWS HOW TO LIVE	EDDY RAVEN	39
23	—	I’VE BEEN LOOKIN’	NITTY GRITTY DIRT BAND	20
24	5	THAT’S WHAT YOUR LOVE DOES TO ME	HOLLY DUNN	41
25	18	DON’T GIVE CANDY TO A STRANGER	LARRY BOONE	42
26	—	IF I COULD BOTTLE THIS UP	GEORGE JONES & SHELBY LYNNE	43
27	14	MONEY	K.T. OSLIN	65
28	30	ALIVE AND WELL	LARRY, STEVE, RUDY: THE GATLIN BROTHERS	34
29	—	WHEN YOU PUT YOUR HEART IN IT	KENNY ROGERS	26
30	—	UNDER THE BOARDWALK	LYNN ANDERSON	24

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## COUNTRY SINGLES BY LABEL

A ranking of labels by the number of titles they have on the Hot Country Singles chart.

MCA (14)	18
MCA/Curb (4)	
CBS	16
Columbia (11)	
Epic (5)	
RCA (13)	14
A&M (1)	
WARNER BROS. (10)	13
Reprise (2)	
Sire (1)	
CAPITOL (10)	12
Capitol/Curb (2)	
MERCURY	6
MTM	4
CURB	2
16TH AVENUE	1
ALPINE	1
ANOKA	1
ATLANTIC	1
Atlantic America (1)	
BGM	1
CHARIOT	1
DOOR KNOB	1
HIGHTONE	1
KILLER	1
LILAC	1
OAK	1
SHAWN-DEL	1
TRA-STAR	1
TRUE	1
WORTH	1

## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

21	ADDICTED	(Blue Gate, ASCAP/C.Wheeler, ASCAP/Bughouse, ASCAP/Bug Music) CPP
34	ALIVE AND WELL	(Kristoshua, BMI)
91	AM I CRAZY?	(Statler Brothers, BMI) CPP
88	ARE THERE ANY MORE LIKE YOU	(Lawyer’s Daughter, BMI/Beckaroo, BMI)
97	BEGGARS CAN’T BE CHOOSERS	(It’s Worth It, BMI)
17	BLUE LOVE	(Cross Keys, ASCAP) HL
68	BLUE SIDE OF TOWN	(Almo, ASCAP/Little Nemo/Irving, BMI)
10	BLUE TO THE BONE	(Cross Keys, ASCAP/Jack & Bill, ASCAP/Mc Bec, ASCAP) HL
89	BLUEST EYES IN TEXAS	(WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM
19	BOOGIE WOOGIE FIDDLE COUNTRY BLUES	(Miss Hazel, BMI)
49	BOXCAR 109	(Mopage, BMI/Warner-Elektra-Asylum, BMI/Silverline, BMI)
81	BRAND NEW WHISKEY	(Forest Hills, BMI/Blue Day, BMI)
5	BUTTON OFF MY SHIRT	(Almo, ASCAP/Quince, ASCAP/Chappell, ASCAP/Rondor Music/Good Single Ltd., PRS) HL/CPP
85	CAJUN BABY	(Acuff-Rose, BMI) CPP
92	CHEVY VAN	(Captain Crystal, BMI/Legibus, BMI/Lowery, BMI) CPP
32	CHISELED IN STONE	(Hookem, ASCAP/Hidden Lake, BMI)
76	CLEAN LIVIN’ FOLK	(Door Knob, BMI)
7	DARLENE	(Acuff-Rose, BMI/Milene, ASCAP/It’s On Hold, ASCAP) CPP
93	THE DAY I TRIED TO TEACH CHARLENE MACKENZIE...	(Ray Stevens, BMI)
18	DESPERATELY	(Cross Keys, ASCAP) HL
51	(DO YOU LOVE ME) JUST SAY YES	(Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, ASCAP/Wee B, ASCAP)
42	DON’T GIVE CANDY TO A STRANGER	(Uncle Artie, ASCAP/Goldline, ASCAP/Silverline, BMI) CPP
56	DON’T SAY IT WITH DIAMONDS (SAY IT WITH LOVE)	(Tree, BMI/Thanxamillion, BMI)
52	EVERY STEP OF THE WAY	(Hollywood Avenue, BMI)
71	FLYING ON YOUR OWN	(Big Pond, PROCAN)
60	THE GIFT	(Diamond Dog, ASCAP/Love This Town, ASCAP)
6	GONNA TAKE A LOT OF RIVER	(Reynsong, BMI/Wrensong, ASCAP)
67	HEART	(MCA, ASCAP/Don Schiltz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI)

82	THE HOME TEAM	(Muhlenberg, BMI/Old Friends, BMI)
1	HONKY TONK MOON	(Hannah Rhodes, BMI)
50	HOW MUCH IS IT WORTH TO LIVE IN L.A.	(Waylon Jennings, BMI/Tom Collins, BMI/Murrah, BMI)
86	I CAN LOVE YOU	(Irving, BMI) CPP
62	I COULDN’T LEAVE YOU IF I TRIED	(Coolwell, ASCAP) HL
13	I DON’T HAVE FAR TO FALL	(Acuff-Rose, BMI/Golden Reed, ASCAP) CPP

73	I GIVE YOU MUSIC	(Sweet Tater Tunes, ASCAP)
61	I GO TO PIECES	(Molehole, BMI/Bug, BMI/Rightsong, BMI) HL
63	I GUESS I JUST MISSED YOU	(Rick Hall, ASCAP)
77	I HAVE YOU	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)
47	I JUST CAN’T SAY NO TO YOU	(Dawn Breaker, BMI) HL
23	I KNOW HOW HE FEELS	(Maypop, BMI/Alabama Band, BMI)

28	I SHOULD BE WITH YOU	(Steve Wariner, BMI)
80	I WANTA WAKE UP WITH YOU	(Ben Peters, BMI)
27	I WISH THAT I COULD FALL IN LOVE TODAY	(Beechwood, BMI)
98	I’D DO ANYTHING FOR YOU BABY	(Little Bill, BMI)
74	I’D THROW IT ALL AWAY	(McConkey, SESAC/Borcha, SESAC/Tomofame, SESAC)
43	IF I COULD BOTTLE THIS UP	(SBK Blackwood, BMI/Larry Butler, BMI/Scarlet Moon, BMI) HL
90	IF I HAD A BOAT	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)
31	IF YOU AIN’T LOVIN’ (YOU AIN’T LIVIN’)	(Beechwood, BMI)
22	I’LL LEAVE THIS WORLD LOVING YOU	(Tree, BMI) HL
25	IT KEEPS RIGHT ON HURTIN’	(Ridge, BMI)
37	IT’S YOU AGAIN	(Tree, BMI/Pacific Island, BMI) HL/CPP
20	I’VE BEEN LOOKIN’	(Unami, ASCAP/Jeffwho, ASCAP/Bughouse, ASCAP) CPP
39	JOE KNOWS HOW TO LIVE	(Good Single, ASCAP/Irving, BMI/WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL/CPP
100	LET’S GO PARTY	(PR, BMI)
40	LETTER HOME	(Moon & Stars, BMI/Screen Gems-EMI, BMI)
69	LIGHT YEARS	(White Oak, ASCAP)
72	A LITTLE BIT IN LOVE	(Goldline, ASCAP)
53	LOCK, STOCK AND TEARDROPS	(Tree, BMI) HL
58	LONG SHOT	(Don Schiltz, ASCAP/Irving, BMI)
45	LOVE HELPS THOSE	(Scarlet Moon, BMI)
48	MAMA KNOWS	(SBK April, ASCAP/Music City, ASCAP/Millhouse, BMI)
65	MONEY	(Wooden Wonder, SESAC) HL
55	MY BABY’S GONE	(SBK Blackwood, BMI/Dennis Linde, BMI)
79	NEW RIVER	(Dale Morris, BMI)
14	NEW SHADE OF BLUE	(Long Tooth, BMI/Endless Frogs, ASCAP)
36	NOBODY’S ANGEL	(Warner-Tamerlane, BMI/Babbling Brook, BMI/Rumble Seat, BMI)
75	NOT A NIGHT GOES BY	(MCA, ASCAP/Diamond House, ASCAP/Bright Sky, ASCAP)
87	NOT ENOUGH LOVE	(MCA, ASCAP/Farren Square, ASCAP/Colgems-EMI, ASCAP/A Little More Music, ASCAP)
78	OH JENNY	(Diamond Dog, ASCAP/Love This Town, ASCAP/Song Auction, ASCAP/Sheddhouse, ASCAP) HL
95	THE OTHER GUY	(American Ragtime, BMI)
94	PAPER THIN WALLS	(Jobete, ASCAP/Songmedia, BMI/Gordon Payne, BMI)
44	PILGRIMS ON THE WAY	(MATTHEW’S SONG) (Many Hats, ASCAP)

33	REBELS WITHOUT A CLUE	(Bellamy Bros., ASCAP)
99	RISING COST OF LOVING YOU	(Krogen Bros., BMI)
11	RUNAWAY TRAIN	(Bugle, BMI/Bug, BMI) HL
16	SATURDAY NIGHT SPECIAL	(Jobete, ASCAP/Major Bob, BMI) CPP
83	SEALED WITH A KISS	(Post, ASCAP)
46	SPANISH EYES	(Screen Gems-EMI, BMI)
2	STREETS OF BAKERSFIELD	(Tree, BMI) HL
3	STRONG ENOUGH TO BEND	(Uncle Artie, ASCAP/Don Schiltz, ASCAP) HL/CPP
8	SUMMER WIND	(Bar None, BMI/Bug, BMI)
59	SUSPICION	(Elvis Presley, BMI/Rightsong, BMI) HL
84	SWEET LIFE	(Web IV, BMI/Paul & Jonathan, BMI/Chappell, ASCAP/Tanta, ASCAP) HL
9	TEAR STAINED LETTER	(Island, BMI)
38	A TENDER LIE	(With Any Luck, BMI)
54	THAT OLD WHEEL	(Do-Tel, ASCAP)
30	THAT’S THAT	(Lawyer’s Daughter, BMI) CPP
41	THAT’S WHAT YOUR LOVE DOES TO ME	(Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP
96	TO BE LDVED	(Not Listed)
24	UNDER THE BOARDWALK	(Alley, BMI/Trio, BMI) HL
4	UNTOLD STORIES	(White Sheep, ASCAP/Colgems-EMI, ASCAP)
12	WE BELIEVE IN HAPPY ENDINGS	(Jack & Bill, ASCAP) HL
66	WE MUST BE DOIN’ SOMETHIN’ RIGHT	(Eddie Rabbitt, BMI/Englishtown, BMI)
64	WE NEED TO BE LOCKED AWAY	(Millhouse, BMI) HL
57	WE NEVER TOUCH AT ALL	(Tree, BMI) HL
15	WHAT DO YOU WANT FROM ME THIS TIME	(Uncle Artie, ASCAP/Lawyer’s Daughter, BMI) CPP
26	WHEN YOU PUT YOUR HEART IN IT	(Lawley, BMI/Scramblers Knob, ASCAP/WB, ASCAP/Le Mango, ASCAP)
35	WHEN YOU SAY NOTHING AT ALL	(Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schiltz, ASCAP) HL
70	WHERE WERE YOU WHEN I WAS BLUE	(In Concert, BMI)
29	YOU CAN’T FALL IN LOVE WHEN YOU’RE CRYIN’	(Duchess, ASCAP/Hall-Clement, BMI) HL

**SHEET MUSIC AGENTS**  
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

CLM Cherry Lane  
CPP Columbia Pictures  
HL Hal Leonard  
WBM Warner Bros.

## HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 29 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/ SECONDARY ADDS 66 REPORTERS	TOTAL ADDS 155 REPORTERS	TOTAL ON
LOVE HELPS THOSE					
PAUL OVERSTREET MTM	2	14	19	35	82
BLUE SIDE OF TOWN					
PATTY LOVELESS MCA	0	11	22	33	36
WE MUST BE DOIN’...					
EDDIE RABBITT RCA	1	13	19	33	34
MAMA KNOWS					
SHENANDOAH COLUMBIA	3	11	18	32	78
A TENDER LIE					
RESTLESS HEART RCA	6	11	9	26	117
I GIVE YOU MUSIC					
THE MCCARTERS WARNER BROS.	2	8	15	25	26
LONG SHOT					
BAILLIE AND THE BOYS RCA	0	10	13	23	61
WHEN YOU SAY NOTHING...					
KEITH WHITLEY RCA	6	9	5	20	124
MY BABY’S GONE					
SAWYER BROWN CAPITOL/CURB	0	8	10	18	61
THAT’S THAT					
MICHAEL JOHNSON RCA	5	11	1	17	135

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

## Efforts Begin With N.Y. Saturday A.M. Show New PD Plans Hit Video Revamping

BY JIM BESSMAN

NEW YORK Two weeks after taking over as Hit Video USA's new PD, Lou Robinson says that his primary objective will be re-shaping the satellite-delivered national music-video service's troubled profile, acquired several months ago when Hit Video drastically cut back its programming day, moved off national cable systems, and laid off numerous employees.

Robinson's initial efforts will focus on Hit Video's first inroad into the New York market—the launch of "Hit Video USA," a weekly half-hour program that began a regular Saturday morning run on Oct. 1.

Farther down the road, Robinson looks to "balance" the Houston-based outlet's playlist and apply "radio formatics" to its promotional strategy in order to strengthen the service.

"People's view of this station probably has been that of a great station gone down to the level of being only good," says Robinson, who came to Houston after being assistant promotion director at Baltimore-based top-40 radio station WBSB "B104" as well as producer/programmer of its weekly "Baltimore's Top Videos" show.

"I think in a very short time that we'll be back where we were and beyond, and if I weren't convinced of that, I wouldn't have traveled across the country," adds Robinson.

Robinson says he hopes that the

**'Maybe it's the impossible dream, but our main focus right now is to get people out of the MTV world'**

weekly New York show will be the first indication that Hit Video is back on track. He notes that the show differs somewhat from Hit Video's normal programming in its heavier emphasis on music and lighter emphasis on the VJ host and artist information. Still, he says, there will be a featured-artist segment, combining original interview footage with the selected artist's video clips.

"We'll show five clips, plus the 'feature' videos," says Robinson, citing a "basically hit-oriented, mainstream approach" made up of

Hit Video USA's top-20 videos that week and "perhaps those just below."

Hit Video's newest VJ, Jacquie Black, will host, and being one of the channel's youngest on-air personalities, will hopefully connect well with the show's 12-35-year-old target audience.

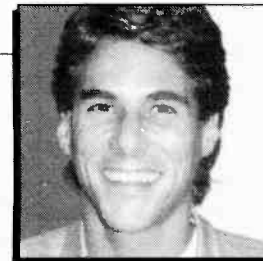
Robinson expects eventual syndication of "Hit Video USA," thereby joining the Houston-based service's three other weekly satellite-distributed shows: "New Music Review," "Women In Rock," and its top-30 countdown.

He says that the attention garnered from being on the air in New York has already elicited "a lot of feelers" from smaller markets, including Seattle and Charlotte, N.C. Robinson says the name of the half-hour show will be changed once it's picked up in markets that already carry Hit Video's regular service.

As far as any programming changes on Hit Video's regular daily service, Robinson says he sees few immediate modifications. He says he is satisfied with the outlet's current mix of urban, rock, pop, and alternative clips, although he notes that "older stuff" (defined as music at least one year old) will become more hit oriented.

(Continued on page 42)

# THE EYE



by Steven Dupler

**DEMME AT 'EM:** The new **Feelies** video from **A&M** for the track "Away" is a killer performance clip that hopefully will bring the band's unique brand of controlled freneticism more into the public eye. The clip was shot by the brilliant film director **Jonathan Demme**.

Demme, who does not make a whole lot of videos, is a longtime **Feelies** fan and spoke enthusiastically to the **Eye** immediately after the shoot, offering his views on the group and on music video making in general.

"The **Feelies** are an amazing band," says Demme. "They are so clean; they give the illusion of simplicity, yet the songs and the parts are very complex."

Demme, whose strikingly perceptive and funny films, which include "Melvin And Howard," "Handle With Care," "Something Wild," and "Married To The Mob," have lovingly and humorously explored the eccentric outer edge of American life, would seem to be the perfect director for the **Feelies**, a quintessentially all-American garage band with an esoteric twist.

"It's true," says Demme. "While [the **Feelies**] are definitely a world-class band, they have a very all-American quality about them. They look like the guys down the block who practice in a garage, but they've been doing it so long and so well they've become geniuses."

There has been some talk in the past about Demme directing another all-music film similar to his "Stop Making Sense" for **Talking Heads**, only this time with the **Feelies**.

"I would love to do one," he says. "I've talked with [the band] about it for years, and it may yet happen. They are fantastic on film."

If the **Feelies** movie doesn't happen, Demme says he would also love to work with **U2**, "either on a videoclip or a movie project. I met **Bono** on the "Sun City" video shoot, and we discussed it."

So how does Demme like working in the fast-paced videoclip milieu as opposed to the more drawn out and thoughtful process of movie making?

"I love working in music video, precisely because of the incredible intensity in a short time package," he says. "You shoot on a Monday and finish cutting on a Wednesday, and you're watching it on TV a week later. In film, you're talking about a minimum one-year deal from beginning to end every time."

**HELP WANTED:** In case you haven't heard, one of the truly plum jobs in the music video business has just become available—head of **MTV Europe**. Former managing director **Mark Booth** resigned about two weeks ago, and New York-based **MTV Networks** CEO **Tom Freston** is already interviewing qualified candidates for the post.

No official comment on where **Booth** is heading, but word has it he will head a new U.K.-based television entertainment network owned by British media mogul **Robert Maxwell**. Curiously, **Maxwell** is also a partner with **Viacom International** in **MTV Europe**, so **Booth** should feel comfortable quickly with his new boss.

As far as **Booth's** successor, a source close to the situation says that the new managing director of **MTV Europe** should have extensive experience in advertising and affiliate sales as well as marketing. "The programming situation is very well in hand at **MTV Europe**," says the source. "What is needed now is someone who can come in and build the advertising revenues and affiliate base."

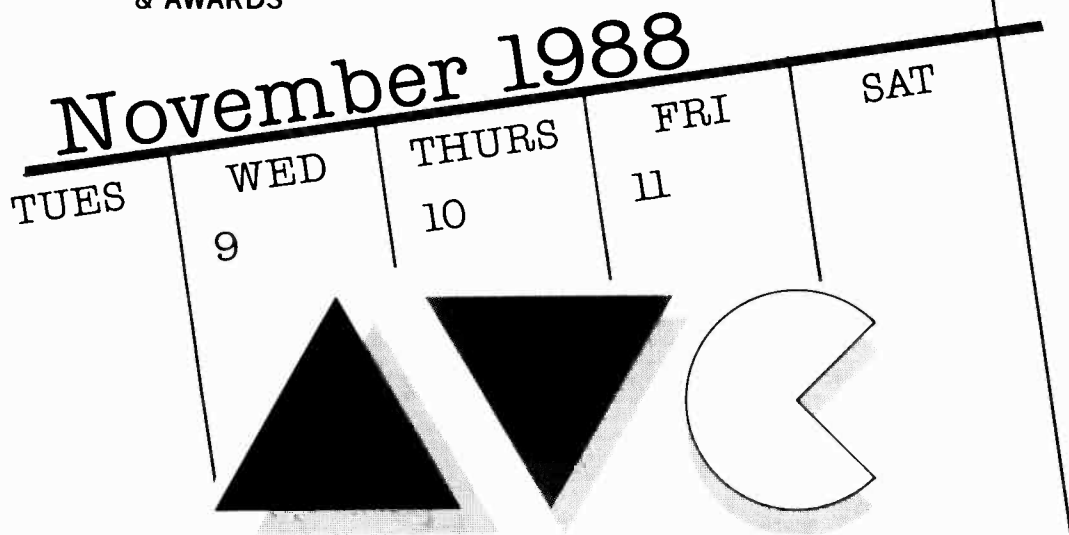
**HELLLLOOOO, BABY!:** **Bootsy "Bootzilla" Collins** is back, and **Columbia's** got him. The piston-pumping bassist who provided the juice for the **George Clinton P-Funk** machine, has turned up recently with "What's **Bootsy Doin'**," his first new solo effort in nearly a decade, and the slow funk groove should evoke memories of "Uncle **Jam's Army**" and other **P-Funk** landmarks. Director **Bill Fishman** perfectly captures the "ain't nothin' but a party" quality of the debut single, "Party On Plastic," in a really silly but eminently watchable clip.

**PROLIFERS:** Last year we saw musicians speaking out against drug use in the **Rock Against Drugs** public service announcements that debuted on **MTV** and were then seen on broadcast television. Now comes news that TV viewers will soon get a new message from well-known rock and pop artists, in a series of **Musicians For Life PSAs** warning youths of the dangers of **AIDS**.

Such artists as **Madonna**, **Peter Gabriel**, **Los Lobos**, **Ice-T**, **Julie Brown**, **Al B. Sure!**, **Rubén Blades**, **Keith Sweat**, **Miki Howard**, **M.C. Lyte**, and **Gwen Guthrie** will appear in the new spots, made

(Continued on page 42)

2nd ANNUAL  
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& AWARDS



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# Billboard® THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.



Continuous programming  
1775 Broadway, New York, NY 10019

**ADDS**

Lloyd Cole And The Commotions, My Bag  
Duran Duran, I Don't Want Your Love  
Fishbone, Freddie's Dead  
Whitney Houston, One Moment In Time  
John Lennon, Jealous Guy  
R.E.M., Talk About The Passion  
White Lion, When The Children Cry

**BUZZ BIN**

Hunters And Collectors, Back On The Breadline  
Primitives, Crash  
Siouxie & The Banshees, Peek-A-Boo

**SNEAK PREVIEW**

Bon Jovi, Bad Medicine  
U2, Desire

**HEAVY**

Cheap Trick, Don't Be Cruel  
Def Leppard, Love Bites  
The Escape Club, Wild, Wild West  
Guns N' Roses, Sweet Child O' Mine  
INXS, Never Tear Us Apart  
Joan Jett/Blackhearts, I Hate Myself For Loving You  
Peter Dinklage, Forever Young  
UB40, Red, Red Wine  
Van Halen, When It's Love

**ACTIVE**

Bad Company, No Smoke Without Fire  
Britny Fox, Long Way To Love  
Toni Childs, Don't Walk Away  
Cinderella, Don't Know What You Got ('Til It's Gone)  
Phil Collins, A Groovy Kind Of Love  
Tommy Conwell/Young Rumbler, I'm Not Your Man  
Terence Trent D'Arby, Dance Little Sister  
Erasure, Chains Of Love  
Europe, Superstitious  
The Fabulous Thunderbirds, Powerful Stuff  
Information Society, What's On Your Mind  
Bobby McFerrin, Don't Worry, Be Happy  
Robert Plant, Ship Of Fools  
Poison, Fallen Angel  
Richard Marx, Hold On To The Nights  
Was (Not Was), Spy In The House Of Love  
Winger, Madalaine  
Steve Winwood, Don't You Know What The Night...

**MEDIUM**

Pat Benatar, Don't Walk Away  
Boy Meets Girl, Waiting For A Star To Fall  
Peter Cetera, One Good Woman  
Cher, Main Man  
Gardner Cole, Live It Up  
Depeche Mode, Strangelove '88  
Glenn Frey, True Love  
Debbie Gibson, Staying Together  
L.A. Guns, Electric Gypsy  
New Edition, If It Isn't Love  
New Kids On The Block, Please Don't Go Girl  
Vinnie Vincent Invasion, Love Kills  
Vixen, Edge Of A Broken Heart  
Jane Wiedlin, Inside A Dream

**BREAKOUTS**

Gregg Allman, Slip Away  
Jon Astley, Put This Love To The Test  
Circus Of Power, Call Of The Wild  
Johnny Clegg & Savuka, Take My Heart Away  
The Robert Cray Band, Don't Be Afraid Of The Dark  
Cruise Control, No Condom No Sex  
Melissa Etheridge, Bring Me Some Water  
Femme Fatale, Waiting For The Big One  
Frozen Ghost, Round And Round  
John Hiatt, Slow Turning  
Hothouse Flowers, Don't Go  
Colin James, Voodoo Thing  
Ziggy Marley & The Melody Makers, Tumblin' Down  
Midnight Oil, The Dead Heart  
New Frontier, Under Fire  
Prince, I Wish U Heaven  
Rock City Angels, Deep Inside My Heart  
Scorpions, Believe In Love  
Shriekback, Get Down Tonight  
Stryper, I Believe In You  
The Sugarcubes, Cold Sweat  
Henry Lee Summer, Hands On The Radio  
Neil Young, Hey Hey



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13 Hours Weekly  
2806 Opryland Dr., Nashville, TN 37214

**CURRENT**

Charlie Daniels Band, Boogie Woogie Fiddle...  
Mel McDaniel, Henrietta  
Lorrie Morgan, Trainwreck Of Emotion  
Anne Murray, Flying On Your Own  
Steve Wariner, I Should Be With You  
The Wagoners, I Wanna Know Her Again  
Tanya Tucker, Strong Enough To Bend  
Michael Johnson, That's That  
Kenny Rogers, When You Put Your Heart In It  
The Judds, Give A Little Love  
Restless Heart, A Tender Lie  
Lonnix Mack, Too Rock For Country...  
Frank Burgess, American Man  
Becky Hobbs, Are There Any More Like You  
Bob Wickline, Comin' Down  
Donna Meade, Congratulations  
T. Graham Brown, RFD 30529

Mel McDaniel, Real Good Feel Good Song  
Crystal Gayle, Nobody's Angel  
Dwight Yoakam & Buck Owens, Streets Of Bakersfield



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**ADDS**

Anita Baker, Giving You The Best That I Got  
George Michael, Kissing A Fool  
Kim Carnes, Crazy In Love  
Will To Power, Baby I Love Your Way  
Holly Knight, Heart Don't Fail Me Now  
Jeffrey Osborne, She's On The Left

**NOUVEAUX**

Julia Fordham, Happy Ever After

**POWER**

The Beach Boys, Kokomo  
Phil Collins, A Groovy Kind Of Love  
Glenn Frey, True Love  
UB40, Red, Red Wine  
Steve Winwood, Don't You Know What The Night...

**HEAVY**

Basia, Time And Tide  
Breathe, How Can I Fall  
Peter Cetera, One Good Woman  
Whitney Houston, One Moment In Time  
Elton John, A Word In Spanish  
John Lennon, Jealous Guy  
Steve Miller, Ya Ya

**MEDIUM**

Joan Armatrading, Living For Your Love  
Rick Astley, It Would Take A Strong Strong Man  
Boy Meets Girl, Waiting For A Star To Fall  
Johnny Clegg & Savuka, Take My Heart Away  
The Robert Cray Band, Don't Be Afraid Of The Dark  
Taylor Dayne, I'll Always Love You  
Grayson Hugh, Tears Of Love  
Bobby McFerrin, Don't Worry, Be Happy  
Kylie Minogue, The Loco-Motion  
Sade, Nothing Can Come Between Us  
The Four Tops, Indestructible



Five 1/2-hour shows weekly  
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**CURRENT**

Kylie Minogue, The Loco-Motion  
Was (Not Was), Spy In The House Of Love  
Blue Mercedes, Love Is The Gun  
Deon Estus, Me Or The Rumours  
Sa-Fire, Boy, I've Been Told  
Deniece Williams, I Can't Wait  
Laura Branigan, Cry Wolf  
Steve Winwood, Don't You Know What The Night...  
Peter Cetera, One Good Woman  
Bobby McFerrin, Don't Worry, Be Happy  
Phil Collins, A Groovy Kind Of Love  
Al Stewart, The King Of Portugal  
Belinda Carlisle, I Feel Free  
Bruce Hornsby & The Range, Look Out Any Window  
Marti Jones, The Real One  
Paul Kelly & The Messengers, Dumb Things  
Pat Benatar, All Fired Up  
Pepsi & Shirlee, All Right Now  
George Michael, Monkey  
Julie Brown, Girlfight Tonight  
Cyndi Lauper, Hole In My Heart  
Julie Brown, Homecoming Queen



14 hours weekly  
6430 Sunset Blvd., Hollywood, CA 90028

**ADDS**

Whitney Houston, One Moment In Time  
White Lion, When The Children Cry  
Crowded House, When You Come  
Was (Not Was), Spy In The House Of Love  
Bobby Brown, My Prerogative  
Elton John, A Word In Spanish  
Cinderella, Don't Know What You Got ('Til It's Gone)  
David Keith, Heartbreak Hotel  
Karyn White, The Way You Love Me  
Gardner Cole, Live It Up

**HEAVY**

UB40, Red, Red Wine  
Taylor Dayne, I'll Always Love You  
Phil Collins, A Groovy Kind Of Love  
Poison, Fallen Angel  
New Kids On The Block, Please Don't Go Girl  
Bobby McFerrin, Don't Worry, Be Happy  
Cheap Trick, Don't Be Cruel  
Joan Jett/Blackhearts, I Hate Myself For Loving You  
Bobby Brown, Don't Be Cruel (12" Video Remix)  
Glenn Frey, True Love  
Def Leppard, Love Bites  
Steve Winwood, Don't You Know What The Night...  
Peter Cetera, One Good Woman  
Erasure, Chains Of Love  
Information Society, What's On Your Mind



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**ADDS**

Anita Baker, Giving You The Best That I Got  
Cherelle, Everything I Miss At Home  
Midnight Star, Don't Rock The Boat  
Troop, My Heart  
Cheryl "Pepsi" Riley, Thanks For My Child  
Lia, Tell Me It's Not Too Late  
The Boys, Dial My Heart  
Fishbone, Freddie's Dead  
The Girz, If It's Games Your Playing

**HEAVY**

Bobby McFerrin, Don't Worry, Be Happy  
Bobby Brown, My Prerogative  
Karyn White, The Way You Love Me  
Sade, Nothing Can Come Between Us  
New Edition, You're Not My Kind Of Girl  
Tony/Toni/Tone!, Born Not To Know  
Jeffrey Osborne, She's On The Left  
Vanessa Williams, (He's Got) The Look  
Deniece Williams, I Can't Wait  
Paula Abdul, (It's Just) The Way That You Love Me  
Cameo, You Make Me Work  
Prince, I Wish U Heaven

**MEDIUM**

Terence Trent D'Arby, Dance Little Sister  
Teddy Pendergrass, 2 A.M.  
Ready For The World, My Girl  
George Benson, Let's Do It Again  
The Mac Band, Stuck  
Michael Jackson, Another Part Of Me  
Good Question, Got A New Love  
Evelyn "Champagne" King, Hold On  
Bootsy Collins, Party On Plastic  
Loose Ends, Mr. Bachelor  
Billy Ocean, Tear These Walls Down



7 hours daily  
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**ADDS**

Jon Astley, Put This Love To The Test  
Big Country, King Of Emotion  
Cher, Main Man  
Paula Abdul, (It's Just) The Way That You Love Me  
Stryper, I Believe In You  
Colin James, Voodoo Thing  
Lia, Tell Me It's Not Too Late  
Romeo's Daughter, Don't Break My Heart  
Grayson Hugh, Tears Of Love

**POWER**

Taylor Dayne, I'll Always Love You  
Peter Cetera, One Good Woman  
New Edition, If It Isn't Love  
UB40, Red, Red Wine  
Joan Jett/Blackhearts, I Hate Myself For Loving You  
Information Society, What's On Your Mind  
New Kids On The Block, Please Don't Go Girl  
Cheap Trick, Don't Be Cruel  
Poison, Fallen Angel  
Glenn Frey, True Love  
Bobby McFerrin, Don't Worry, Be Happy  
Phil Collins, A Groovy Kind Of Love  
Bobby Brown, Don't Be Cruel



Continuous programming  
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**HEAVY**

The Oak Ridge Boys, Gonna Take A Lot Of River  
Tanya Tucker, Strong Enough To Bend  
Rosanne Cash, Runaway Train  
Desert Rose Band, Summer Wind  
Dwight Yoakam & Buck Owens, Streets Of Bakersfield  
Jo-Eli Sonnier, Tear-Stained Letter  
Foster And Lloyd, What Do You Want From Me...  
Robin Lee, Shine A Light On A Lie  
Skip Ewing, I Don't Have Far To Fall  
Michael Johnson, That's That  
Kenny Rogers, When You Put Your Heart In It  
The Judds, Give A Little Love  
Ricky Van Shelton, I'll Leave This World Loving You  
Crystal Gayle, Nobody's Angel  
Eddie Rabbitt, The Wanderer  
Steve Wariner, I Should Be With You  
Rodney Crowell, I Couldn't Leave You If I Tried  
David Lynn Jones, Tonight In America

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NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to *Billboard*, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

**JON ASTLEY**  
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Gordon Lewis/GLO Productions  
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**DEATH ANGEL**  
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Frolic Through The Park/Enigma  
Terry Hayes/Innovisions  
Tom Mignone

**DEVO**  
**Disco Dancer**  
Total Devo/Enigma  
Devo, Don Munroe/Devo Vision  
Gerald V. Casale, Don Munroe

**FISHBONE**  
**Freddie's Dead**  
Truth And Soul/Columbia  
Rob Kramer  
Douglas Gayton

**NICK HEYWARD**  
**You're My World**  
I Love You Avenue/Reprise  
Adam Whittaker  
Daniel Kleinman

**ICE-T**  
**I'm Your Pusher**  
Power/Sire  
David Naylor, Alan Wachs  
Howard Woolfenden, Rick Elgood

**THE MINISTRY**  
**Stigmata**  
The Land Of Rape And Honey/Sire  
Ben Stokes, Eric Zimmer  
Ben Stokes, Eric Zimmer

**PERE UBU**  
**We Have The Technology**  
The Tenement Year/Enigma  
John Thompson/Design By Dromette  
John Thompson

**PRINCE**  
**I Wish You Heaven**  
Lovesexy/Paisley Park  
Vicky Niles/Limelight  
Jean Baptiste Mondino

**AL STEWART**  
**King Of Portugal**  
Last Days Of The Century/Enigma  
Jim Paul/Covert Films  
A West

**KARYN WHITE**  
**The Way You Love Me**  
Karyn White/Warner Bros.  
David Naylor  
Bruce Logan

**NEIL YOUNG**  
**Hey Hey**  
This Note's For You/Reprise  
Amanda Temple  
Julien Temple

THE EYE

(Continued from page 40)

possible by a nonprofit fund donated by **Warner Communications Inc.** and administered by the **California Community Foundation**. Like the **Rock Against Drugs** spots, the new campaign will utilize a music-videolike look and will show the participating musicians speaking in the "vernacular of their audience."

Nationwide distribution of the spots this fall will include all television networks and most affiliates, cable outlets, and independents. There will also be radio versions of the spots.

**NEW NATIONAL:** "Telstar," a new one-hour music/comedy series starring **KMYX**, Oxnard, Calif., radio man **Doug Gilmore**, kicked off in national syndication Sept. 30. The barter program is produced and syndicated by **Telstar Inc.**, a 25-year-old broadcast company based in Westport, Conn.

According to representatives of the show, the new series is formatted as a weekly countdown music video show and is said to feature "10 of the greatest music videos of all time each week."

According to a representative of the show, what that actually means is that the videos used are a "mixture of old and new." The selection is "based on the format appropriate to the 17-34-year-old demographic—Whitney Houston to Jane Wiedlin, as it were."

**SOUTHWEST EXPOSURE:**

**NEW PD PLANS HIT VIDEO REVAMPING**

(Continued from page 40)

The only slight change, says Robinson, may be to "even things out" between rock clips, which are "so much more prevalent now," and black videos, which he feels were stronger on the channel a year ago.

On the business side, Robinson reports that Hit Video has hired a New York rep to bring in new advertising. Additionally, he says he plans to implement such radio-station devices as "self-serving promos" to strengthen Hit Video's

Looking for an outlet to get your clips broadcast-television exposure in New Mexico? "**Dance Magic**," a 1-month-old dance music show that plays both top 40 and "progressive urban" music, wants to add a new segment to its half-hour format that will feature new videoclips.

According to **Yvonne Eder**, the show's spokesperson, the show airs Saturdays at 10:30 a.m. Mountain time on **KNMZ**, Channel 2 in Santa Fe, the only independent VHF station in New Mexico. "Dance Magic" is shot at the **Cheers** nightclub in Albuquerque, N.M., which has a capacity of about 800 people. **Robert J. Stepnowski** produces and directs for **Camera One Productions**.

The current format of the show is pretty straightforward, with a pair of hosts, a dance contest, and a spotlight dance number. Now, says Eder, the show would love to get in contact with video promoters looking to reach people 21 and under in the Santa Fe/Los Alamos/Taos/Torrance/Bernalillo/Valencia markets.

Artists played by "Dance Magic" in its first month of operation include **Information Society**, **Bob Seger**, **Erasure**, **Depeche Mode**, **Bobby McFerrin**, **Egyptian Lover**, **Telex**, **Jody Watley**, **Al B. Sure!**, **Robert Palmer**, **ZZ Top**, **Cheap Trick**, **India**, **American Soviets**, **J.J. Fad**, and **Kool Moe Dee**, **Bobby Brown**. Contact Eder at 505-281-4340.

Piano virtuoso **Glenn Gould** is profiled in a new home video... see page 58

COPIES OF WEEKLY CHARTS

are available from **Billboard's Chart Research Department**. Pop Singles 1941 through 1984. Top LPs 1949 through 1984. \$3.50 per chart. Call or write:

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Spotlight

The World of

# GOSPEL MUSIC

**Labels and Talent Are Today More Sharply Focused and in Better Shape to Rise Again with Renewed Purpose**

By BOB DARDEN

**B**eginning in the summer of '87 through the summer of '88, gospel music shook itself awake from a general malaise. The staff and roster cuts seem to be past, television seems to be running out of indiscrete evangelists, and most of the top names in the industry have hot new releases.

Also a number of middle-sized acts are showing impressive numbers as well. Any industry only built around four or five acts is bound to fail eventually.

About the only big news from 1988 in contemporary Christian music has been Word Inc.'s move from its home base in Waco, Texas to Dallas. Although the move wasn't announced as a staff-cutting measure, only a fraction of the employees made the trek to Dallas.

Still, it was generally a good year: an opinion echoed by the label heads of the Big Three gospel companies.

"I think the gospel music industry is in better shape than it has been in a long time," says Billy Ray Hearn, president of Sparrow Records. "I think two years ago we were not in one accord of what we are and what we should be. We had some really bad years, with all of the scandals and all, and became very confused as to what we are, who we are, and why we are. During that time all of us went through a little self-examination.

"But beginning last fall through the fall of 1988, we are now in one accord. The reason is the turn of the record labels back toward real ministry-oriented artists and product. All artists have to be more outspoken as to who they are. Their product is more outspoken. *That* is what is going to make the industry turn around."

Hearn says there's been an increase in sales across the industry. The recent slump not only gave the artists more focus, it gave the companies themselves a sharper focus as well.

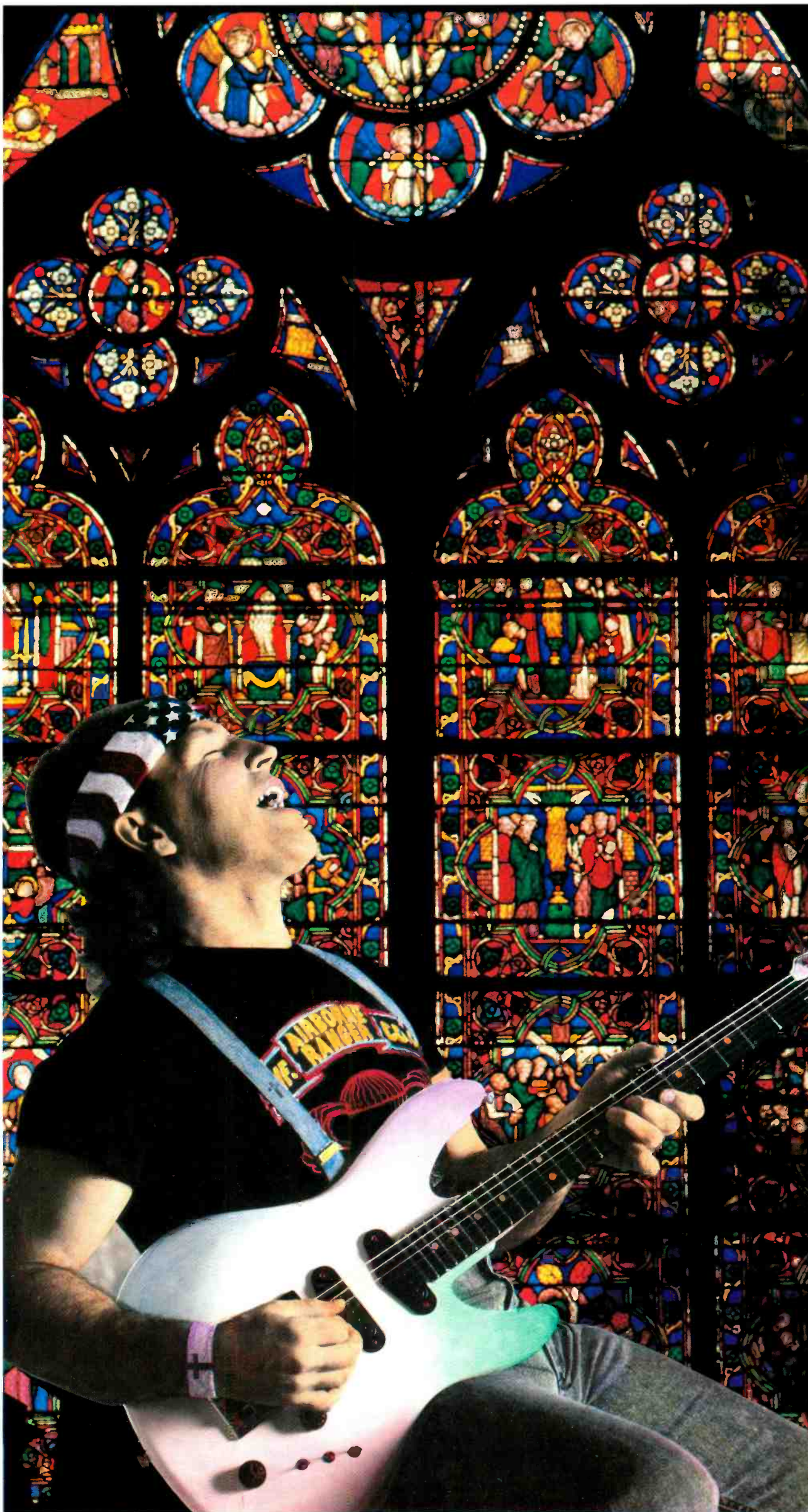
"Everybody was struggling a year ago financially," he says. "That's not the struggle now. The struggle now is to make sure we're doing the right thing. Temptations are around every new corner. A new, flashy artist comes along and we tend to run to that instead of the disciplines we've recognized as important all along."

Those are the same general observations offered by Jerry Parks, head of Benson. The difference is that a year ago Parks took over a record label reeling over staff and roster cuts and looking at a hefty deficit.

"This year went almost better than we were all hoping," he says. "This time last year we felt like we'd been through

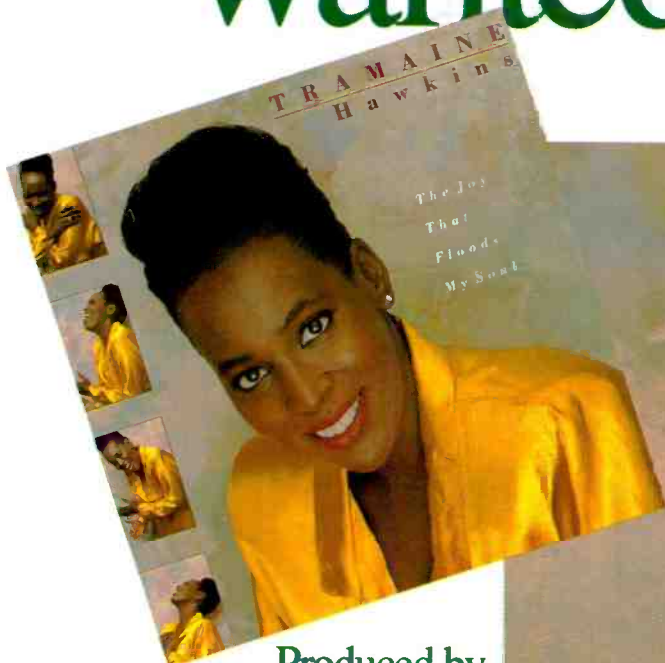
*(Continued on page G-12)*

**GOSPEL ROCKS:** Mark Farner, once of Grand Funk Railroad, hit the Inspirational chart with "Just Another Injustice" album.

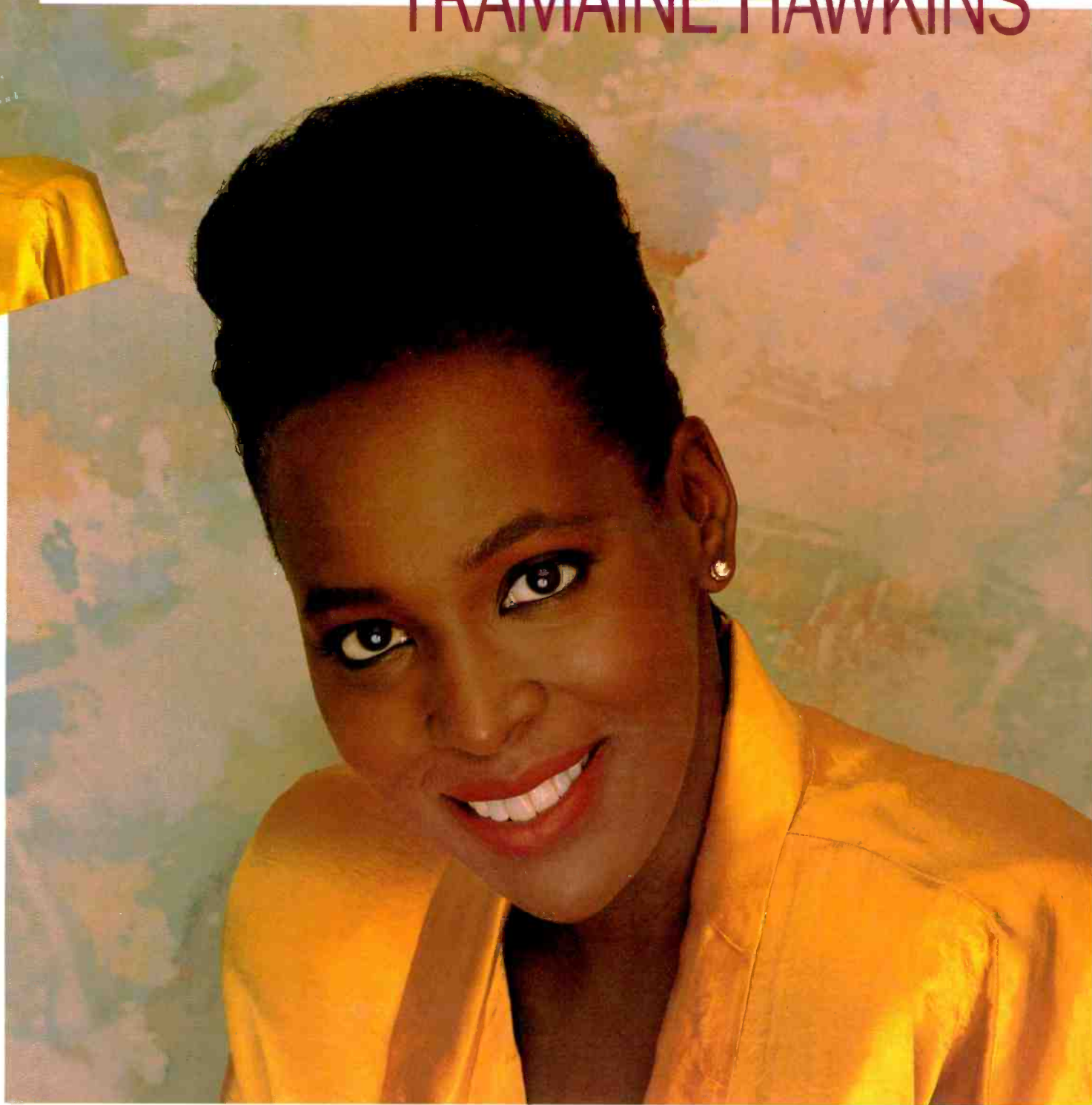


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By **BOB DARDEN**

**A**cross the country, across the industry, across the board—it was generally a good year for gospel music, major label chiefs agree.

Sparrow president Billy Ray Hearn says the past year was Sparrow's best in terms of total sales. The label even turned a profit—something Hearn says he hasn't seen in a couple of years. He attributes it to both the sales increase and the company's leaner, more efficient look.

"You know, in the middle of all of the downsizing, the cutting of staff and artists a couple of years ago, we felt like the need was for new artists, new, fresh, talented ministries; ministries that had strong, ministry-oriented lives, artists with something to say," Hearn says. "And so, in the middle of the problem, we decided to sign these kinds of artists. So we signed Margaret Becker, Steven Curtis Chapman, and BeBe and CeCe Winans, and later, Tim Miner and Geoff Moore.

"That was a year and a half ago, and we did that in the middle of everybody else cutting back. It spurred an incredible run for us. Add to those albums Steve Green's Christmas album and 'For God And God Alone,' John Michael Talbot's increasing sales, the anthology for Keith Green, Michael Card's progress, the distribution deal with Star Song and all of the rest and it was tremendous year for us."

Hearn says if he had to pick one act, the success BeBe and CeCe had in the white market was his greatest, most pleasant surprise of the year.

Hearn says another factor in Sparrow's banner year was the resurgence of the print music and publishing division. Sales in print music are double what they were two years ago.

For the future, Hearn says Sparrow is committed to working new releases by most of the label's major acts and developing new product by new signee Tramaine Hawkins.

"We owe much to our distribution agreements. The success of Star Song and the recently signed Integrity/Hosanna line give us a good solid, distribution company. It also gives us the strength to launch these new artists."

The other half of the Sparrow/Star Song distribution package also had a banner year. Old reliables Petra had their biggest hit ever in "This Means War," which eventually made it to No. 1. Also hitting No. 1 was Twila Paris' "Same Girl"—her first. Star Song also received strong sales from the new releases by Mylon & Broken Heart's "Face The Music" and Don Francisco's "High Praise."

When Jerry Parks first arrived at Benson a year ago, his first job was simply to get control of the company's remaining assets. When that stabilized, he said it was time to get progressive again.

He says, "We're now at the point of expanding the company as fast as we can without doing crazy things. The key to surviving is new talent—and that new talent has to be better than it was 20 years ago. Right now we're setting a real premium on artists who have both a quality ministry and quality music."

Benson's biggest success story may be Carman. Carman says that "Radically Saved" is not only ahead of all of his previous Word releases at this point, it is selling as well now as it did when it was first released. A second success story is GLAD's "Acappella" album. Parks says in its first four months of release, "Acappella" has already doubled sales from the group's previous albums.

Benson CD sales have benefited from a repackaging program called "Double Disc" and by the label dropping the price on all CDs to \$12.95. Parks says the company won some friends doing that among Christian bookstores—but received a less-than-enthusiastic response from the other labels.

The other highlight was provided by the host of Christian and mainstream awards won by Larnelle Harris. But Parks says he's even happier about Harris' growth as a songwriter.

Other promising Benson releases include a new album by Dino that features red-hot a cappella group Take 6 on two tracks and a new, all-original album by Phil Driscoll. Both are coming off successful instrumental albums. A third potentially important release is Gerald Wolfe's praise and worship album.

"We've still got an awful lot of work to do," Parks says.



Larnelle



Steve Green

BeBe & CeCe Winans

"We've gone from a \$2 million deficit to the break even point in one dramatic year. Our improvements have gone through the first phases, now it is time to continue to tighten expenses and work to push the envelope of contemporary Christian music. In an industry where nine out of your 10 potential consumers never go into stores that carry 90% of your product, you're going to have to look more at direct mail, TV marketing, and record clubs to get your product in front of the people who could appreciate it. Today there's no doubt the music is of equal quality. We just have to find the way to put it in front of the potential buyer."

Benson also distributes the feisty, rock-oriented Frontline label. Frontline was one of '87-'88's true success stories with its initial wave of releases. Both Jon Gibson's "Change Of Heart" and Shout's "It Won't Be Long" hit the Billboard Inspirational top 20. Mark Farner, once of Grand Funk Railroad, debuted at No. 19 with his first contemporary Christian product, "Just Another Injustice." Also enjoying some chart action was the Altar Boys' "Against The Grain."

Back in Waco as the movers began preparing for the mid-September relocation, Ingersoll says that the past 12 months have continued to show an improvement for Word Inc.

"I think we're in better shape this July than we were last July," he says. "We've had a lot of stability in that time. Some of that stems, I think, from our move to Dallas. That shows Cap Cities' commitment to this company is a long-term orientation—which is what we've been saying all along—it is just that not many people believed us."

"Now, once we're all moved, we will be looking for ways to grow. Once we're settled in, we'll put all of our key people on looking where we're heading and where we should be. Once they've digested that, I think you'll see Word be much more aggressive in signing both artists and other, compatible companies in the future. I think as other businesses become available, we're in a situation right now where we can acquire them—if they're right for us and fit into our long-range plans. We're always looking into that."

Roland Lundy, the head of Word's record division, has contemporary Christian music's greatest one-two punch in Amy Grant and Sandi Patti. The two dominate this industry and any year that sees new releases by both artists is almost automatically a success. Lundy says Grant's "Lead Me On" shipped gold (with A&M) and that Patti's "Make His Praise Glorious" is fast approaching gold certification as well.

Elsewhere, Russ Taff's eponymous album continues the route taken by its two predecessors—steady and slow. "It was good out-of-the-gate and has kicked up again now that Russ is on tour," Lundy says. "It's not blowing down the door with sales, but it'll get there."

Over the next few months, Lundy says Word has high hopes for new releases by Wayne Watson, Sandi Patti's kids' album (February), Phil Keaggy's Myrrh debut (September), the Imperials (September), and a second

"Hymns" album from the Second Chapter Of Acts.

Word's primary distributed label is classy Reunion Records out of Nashville. Jeff Moseley's crew reports more than 100,000 preorders for Michael W. Smith's "i 2 (EYE)" more than two months before its late-August release date. Smith's "The Live Set" also stuck around the upper echelons of the charts for months. Reunion is also releasing Take 6's eponymous debut album with Reprise. "Take 6" hit the top 12 in its first two months of release.

Other labels distributed by Word had their share of hits. Modern Art scored with Bryan Duncan, Maranatha! Music charted with the Maranatha Singers, and Harlan Rogers and Smitty Price. And Live Oak had hits with the Second Chapter Of Acts and Terry Talbot.

## THE MAJORS: Labels Take Heart in Top Names Steaming Up the Charts—and a Hungrier-Than-Ever Core Market



A capella GLAD at NRB '88 in Washington, D.C.

Amy Grant, Michael W. Smith, and Gary Chapman (standing).



Sandi Patti

A Billboard Spotlight

## INDIE LABELS: Major-Level Shakeout Floods Industry with New Talent, Labels—and Fresh Opportunities

By ALAN NELSON

**W**hen the gospel music industry began flattening out, the majors began cutting their rosters of artists. That meant a lot of creative people were suddenly on their own in the market, and several started companies of their own. Consequently, the gospel independent market has had several new entries, some of which have provided profitable opportunities.

That market shakeup gave rise to Spectra, which has been in existence a year after moving to California and consolidating its offices from Nashville and its warehouse from Indiana. Spectra has taken advantage of the numbers of creative people and artists that needed a home.

Conceived by Bob McKinsey and Ron Kerr, Spectra VP Gil Few calls the new firm a horizontally-oriented distributor. "We don't produce or manufacture anything," Few says. "Our company only signs and distributes companies. It's sort of a new experiment, only we're not just taking orders. We have eight road representatives and four phone representatives."

"I think some of the greatest music of the future is coming out of these independents," Few says, citing Reunion Records, headed by president Jeff Moseley, as an example.

"And the whole black gospel market is about to explode big time," Few says. "We think a surge is going to come in that like we saw in contemporary Christian music 15 years ago. And we're going to be a part of that."

Among the labels distributed by Spectra are the **Refuge Music Group**, which is strong in heavy metal Christian music; **Light Records**, which is one of the premier black gospel labels; William W. Traylor's **Homeland Records**, which is Southern Gospel; **Diadem Music** which Few thinks will have a major hit in the fall with a new artist by the name of Ray Boltz; and Bread & Honey Records.

But Spectra is just as committed to the print music market, Few says. The firm distributes print labels such as Royal Tapestry Music, Celebration Press, Lexicon Music, Prism Music, Music Valley Publishing, and Psalm 150 Publications. For more information, call 615-254-7227.

Gavin Morkel of Refuge Inc., the umbrella corporation for Refuge Records, Pure Metal Records, and Fortress Records labels, says independent gospel record firms "tend to be more on the cutting edge. We believe there are different types of music that reach people. That's why we have three different labels."

As one of the rapidly growing independents, Refuge Inc. has become known as a firm for its signing of foreign artists with strong ties to the U.K. and Australia.

"We've experienced dramatic growth—we reached the sales volume of 1987 by the end of May," Morkel says. "And I think there's a lot more room out there for independent products. The top four companies have about 100 artists signed, and there are thousands out there. We're prepared to take more risks on lesser known and less mainstream artists—that's a good market niche for us."

Refuge Inc.'s Refuge Records label is rock and pop oriented. Groups include Jerusalem, Joe English, Daniel Band, Larry Howard, the Tecnos, the News Boys, and Martin Bass.

Pure Metal Records is the label on which Refuge markets its heavy metal bands. The label's flagship band is WhiteCross, which put out an album last year that went to the top of the charts and toured Sweden, the U.K., Australia, and all major U.S. festivals. The group started a 60-day national tour Sept. 22 and Morkel expects WhiteCross' new album, "Hammer And Nail," to sell 200,000 copies on its debut. Zondervan Family Bookstores already has contracted to make the album its November album of the month.

Other Pure Metal bands include Saint, Scarlet Red, Force III, Bride, and an Australian group, Rosanna's Raiders.

Fortress Records is a praise, worship, and instrumental label operated by Refuge Inc. Buddy Greene is one of the main artists on this label. Others include Robin Crow. For more information, call 215-266-9780.

**Brentwood Music** is following the success of two past albums with the release of "Great Moments In Gospel Music Volume III." The album features hits like Sandi Patti's "Via Dolorosa" and "Let There Be Praise"; Steve Green's "People Need The Lord" and "He Holds The Keys"; and works from the Imperials, First Call, Michael W. Smith, Scott Wesley Brown, and Leslie Phillips.

Brentwood also is targeting this year's holiday market with "A Homemade Christmas." This album features all hand-crafted instruments with natural acoustics—fiddles, dulcimers, guitars, and other instruments in arrangements of old classics.

Brentwood, which was the first record company to release Christian rap music, also has issued "Plain White Rap-per." The "Plain White Rap-per" is Terry Lee Price.

The Brentwood, Tenn. firm also has released several albums targeted toward the children's market. For more information, call 615-373-3950.

**Urgent Records** has released Phil Sandifer's album "Constant." The Texas-based artist has had a number of top 20 singles from his last album, "Keeping The Dream Alive." Says the Austin native, "My motivating vision is to reach the thinking, intellectually curious population." For more information, call 615-256-6558 or 512-329-1018.

Urgent Records also has added artist Wendy Foy to its roster. Her debut album for Urgent is "Finders Keepers," produced by Brian Green.

**Giant Records**, a label formed by the group David & the Giants, has released "Strangers To The Night." The album is the group's 11th, but the first under their new label. The group has had major label deals with Priority/CBS Records and Word/Myrrh. For more information call 601-536-2255.

**Sugar Hill Records** has released "The Best Of Sugar Hill Gospel, Vol. I: Every Time I Feel The Spirit," a compilation of bluegrass gospel music cuts by Doyle Lawson & Quicksilver, Hot Rize, Doc Watson, Skaggs & Rice, the Seldom Scene, and others.

In addition, Sugar Hill has released the Osborne Brothers "Singing, Shouting Praises"—the first all-gospel release from Grand Ole Opry stars the Osborne Brothers since their Decca years, and the only one currently available.

Sugar Hill also has big plans for Doyle Lawson & Quicksilver's "Hymn Time In The Country." All of Doyle Lawson & Quicksilver's gospel releases are among Sugar Hill's all-time best sellers. For more information, call 919-489-4349.

**Lubon Music Inc.** believes Bonnie Gatling may take the throne vacated by the late Mahalia Jackson. Gatling had performed with Jackson and other gospel greats such as Sam Cooke and James Cleveland. She was the first gospel vocalist to be presented in concert at Carnegie Hall and has sung the "National Anthem" on nationwide television before millions during Mets and Yankee games. Her latest album is "Thank You, Lord!" For more information, call 212-982-6988.

**K-tel International Inc.** has several releases of gospel country that it is selling over the airwaves. One includes Willie & Bobbie Nelson's new release, "I'd Rather Have Jesus." K-tel is also heavily promoting Cristy Lane's "White Christmas." For more information, call 612-559-6845.

**HMS Records** has released "Standing In The Tower" by singer-songwriter Joseph Lamm. For more information, call 805-942-7108.

(Continued on page G-12)

David & the Giants



Phillip Sandifer



WhiteCross



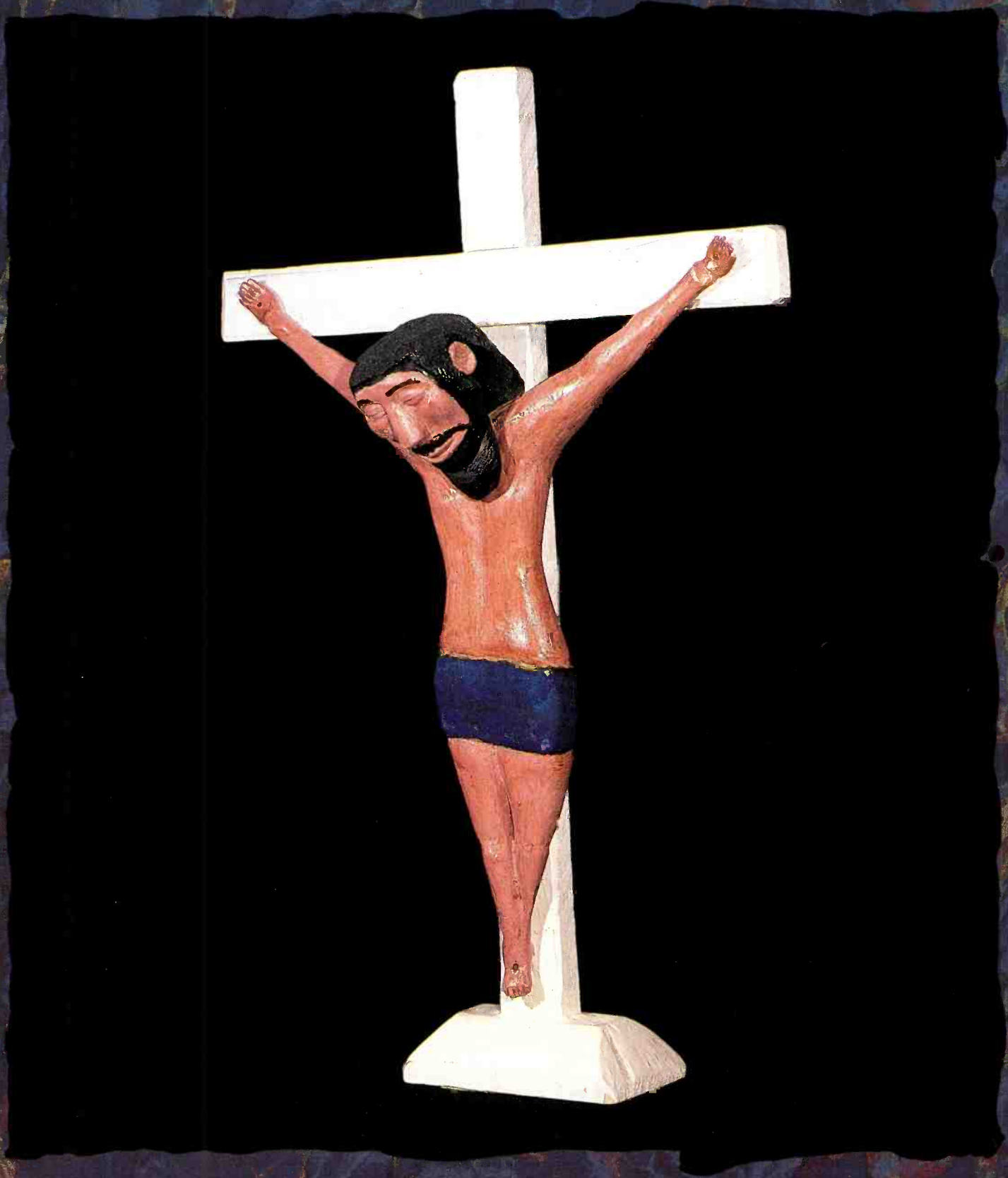
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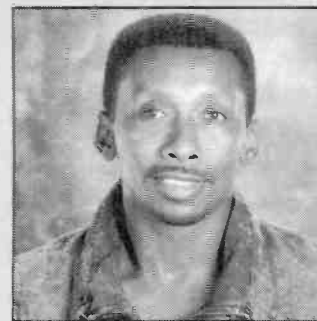
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Take 6

## BLACK GOSPEL: Years of Dues-Paying Finally Paying Off for Resurgent Traditional Labels

By BOB DARDEN

**T**here's no doubt about it: There's renewed interest in traditional black gospel music. With the sudden spate of television specials, Broadway musicals, and magazine articles on the subject, there's definitely something happening. The key, of course, is whether or not that media interest translates into record sales. Officials of the major black gospel labels are guardedly optimistic as sales figures continue to inch upward.

Malaco Records, 3023 W. Northside Dr., Jackson, Miss. 39213. 601-982-4522. Tommy Couch, president of Malaco Records, says, "When you're in the middle of it like we are, it's hard to see it. I can tell you this: this past year was our best year. It was slightly better than the year before, which had been our best year before this one. It has been an uphill climb, but I do have a confident, optimistic feeling about the industry."

"Now, there was a lot of good news in the past fiscal year for Malaco in particular. But I think what I'm proudest of is how so many of our acts have been with us for so long. Groups like the Jackson Southernaires have been with Malaco since 1975 and that says a lot about what we do. When people have confidence in you, they stay with you. I'm probably prouder of that than anything else."

Not that Couch doesn't have plenty to be proud of. Both the Florida Mass Choir and the Georgia Mass Choir (for Malaco's sister label Savoy) had exceptional sales years, as did the Jackson Southernaires and two smaller groups, the Gospel Keynotes and the Truthettes. The Angelic Gospel Singers had a hit with a song they first released 40 years ago, "Touch Me Lord Jesus."

"I think the Florida Mass was the most pleasant surprise," Couch says, "and I've learned not to be surprised anymore at something the Jackson Southernaires do. They are, after all, the foremost group in gospel music. Last year they were in Africa and this year they've been to Europe."

"What all this has done is enable us to set up a new label deal, Malaco Records of France, so we'll have a full range of international releases. There's a great deal of interest in traditional American black gospel in France and the Benelux countries."

For the year ahead, Couch is excited about new releases from the Williams Brothers, the Pilgrim Jubilees, the new Florida Mass Choir album (released in September) and a new Malaco signee, Willie Banks & the Messengers.

Malaco owns and distributes two other important labels, Savoy and Muscle Shoals. Both shared Malaco's success in

1987-1988.

Savoy Records, Suite 428, 611 Broadway, New York, N.Y. 10012. 212-529-3155. The most notable event for Savoy last year was the move from New Jersey to a downtown New York City office. The office, which is shared with Malaco, increased Savoy's visibility within the industry—and the city.

"We're very, very happy about the Georgia Mass Choir's 'We've Got The Victory,'" executive director Rev. Milton Biggum says. "It's already one of the biggest hits we've ever had and it hit No. 3 in Billboard in August."

"We've also just released 'The Best Is Yet To Come' by Albertina Walker. Frankly, since these are some older tracks Miss Walker left behind before moving to Rejoice Records, we didn't expect this kind of strong response."

"And the Rev. Clay Evans & the Fellowship Choir's 'From The Ship' has been received exceptionally well. The Rev. Evans just completed an August tour of Sweden."

The Rev. Biggum says other fast-moving Savoy albums include one by the Bishop Jeff Banks Revival Temple Mass Choir, and two debut albums: Donald Malloy's and one by Oklahoma-based Friends.

"We're really excited about the upcoming Keith Pringle & the Pentacostal Community Choir's 'Live In Los Angeles,'" Biggum says. "We videotaped the sessions because we think the time has come that the gospel music fan is ready to buy long-form videos. There's simply not enough quality music on the market. By making available sessions of this nature, we think we're going to heighten the overall interest in gospel music."

Savoy also recorded and is making available a video of the upcoming Rev. James Cleveland & the Southern And Northern California Chapters Of The Gospel Music Worship Of America sessions. Savoy has worked out a one-time agreement with the Rev. Cleveland to release the video and the music taken from the two-day live session.

The other upcoming project that Biggum believes will have a major impact is Myrna Summers & Timothy Wright's duet album recorded and filmed in Memphis.

Muscle Shoals Sound Gospel Records, P.O. Box 915, Sheffield, Ala. 35660, 205-381-2060. Butch McGhee, the president of Muscle Shoals, had plenty to be happy about in 1987-'88. Stefania Stone Frierson's debut album "Soldiers" won a Horizon Award from gospel disk jockeys, Vanessa Bell Armstrong's "Following Jesus" won an award from "Soul Train," and Keith Pringle's "All To You" was nominated for a Grammy.

(Continued on page G-10)

## GOSPEL RADIO: Despite Problems and Challenges, Advertisers are Discovering a Growing Audience

By DAN STUART

**G**ospel radio currently faces a very unique set of challenges. As its popularity grows, the format must grapple with the innate conflict between presenting a holy appearance and struggling to rake in enough almighty dollars to survive.

"The Christian radio format at large is the fastest growing format there is," claims Gary Crossland, president of the Dallas based SOMA Communications, which publishes Tri-S Spot/Light, a Christian radio magazine. "Seven years ago, the market share was 0.7%, which is miniscule. We've seen a better than 100% growth across the board, and have even gone as high as 2.0%."

What Tri-S refers to as "Christian radio" is actually an umbrella for a variety of religious radio formats that mirror the standard secular formats, country, black, AC, MOR, talk and even top 40. According to Crossland, the black gospel format is the most popular of the Christian sub-formats. "Black gospel probably comprises 20% of all Christian radio. Like urban contemporary, gospel is dominant in many major markets, but does not do as well in the midwest and parts of the north. In the south, we've had black gospel stations with market shares as high as 12, which is exceptional."

It's difficult to track with precision the national impact of gospel radio. More than one out of every 10 stations in the country plays at least 25 hours of Christian programming per week, according to Tri-S. Several stations scramble their religious programming, slotting one hour for gospel, another hour for "Inspirational" music, which might best be described as "Christian pop." This makes the hourly ratings for each sub-format tough to analyze. However, according to Tri-S, the number of bona fide gospel stations is growing.

Donn Miller is PD at WYCB-Washington, D.C., which claims to be the first full-time gospel station in the country, and which celebrated its 10th anniversary this summer. So far, it's been easy for Madison Ave. and the radio and music industries to dismiss gospel radio as a narrow-minded special-interest format, a trend that has created a huge hurdle for the gospel format to jump.

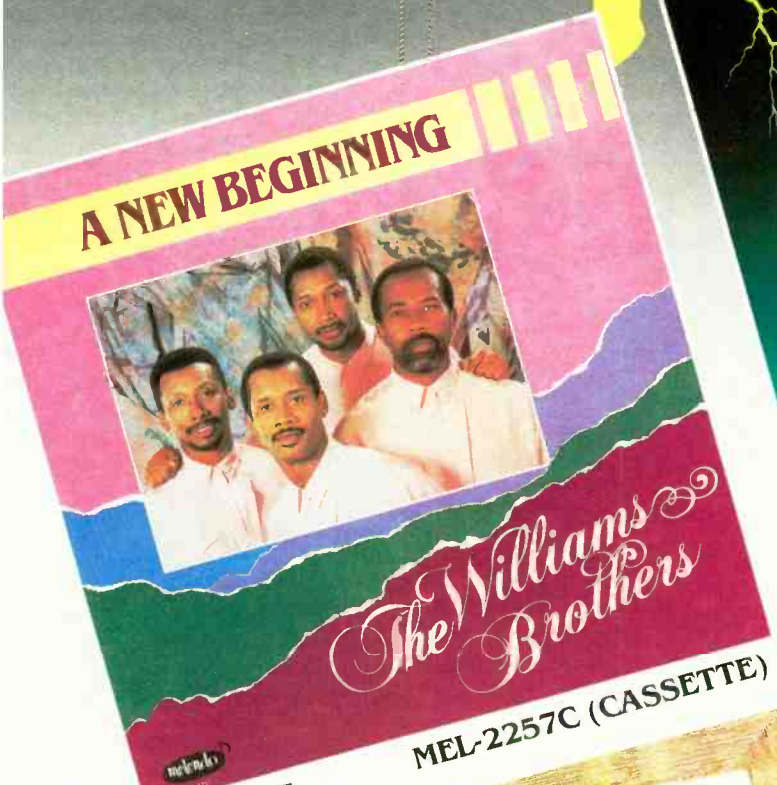
"That stereotypical attitude has been our biggest prob-  
(Continued on page G-13)



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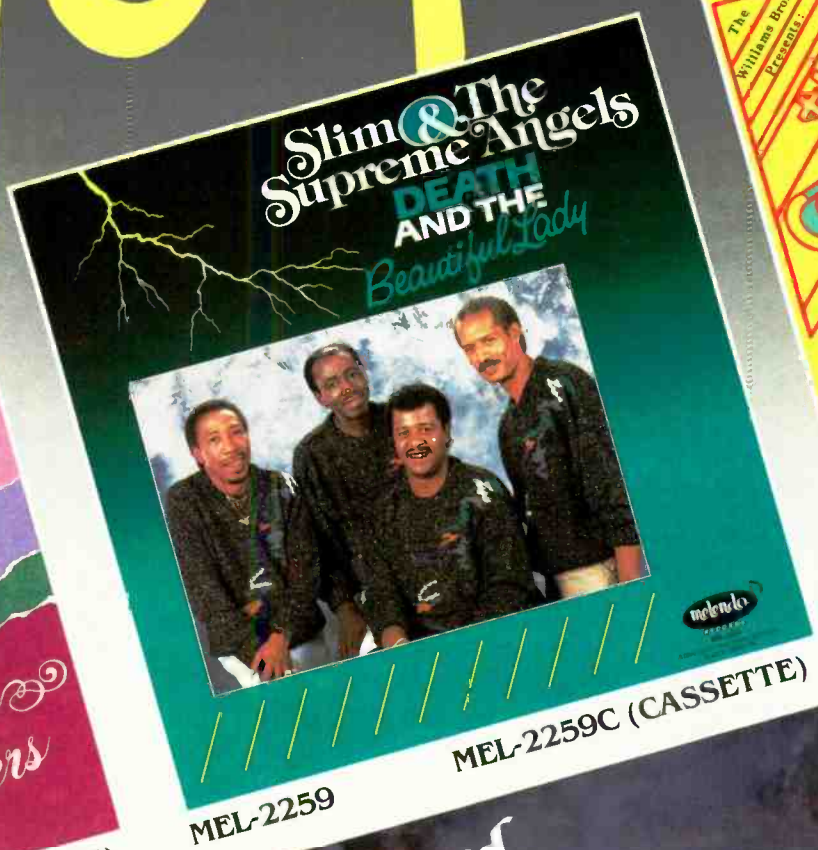
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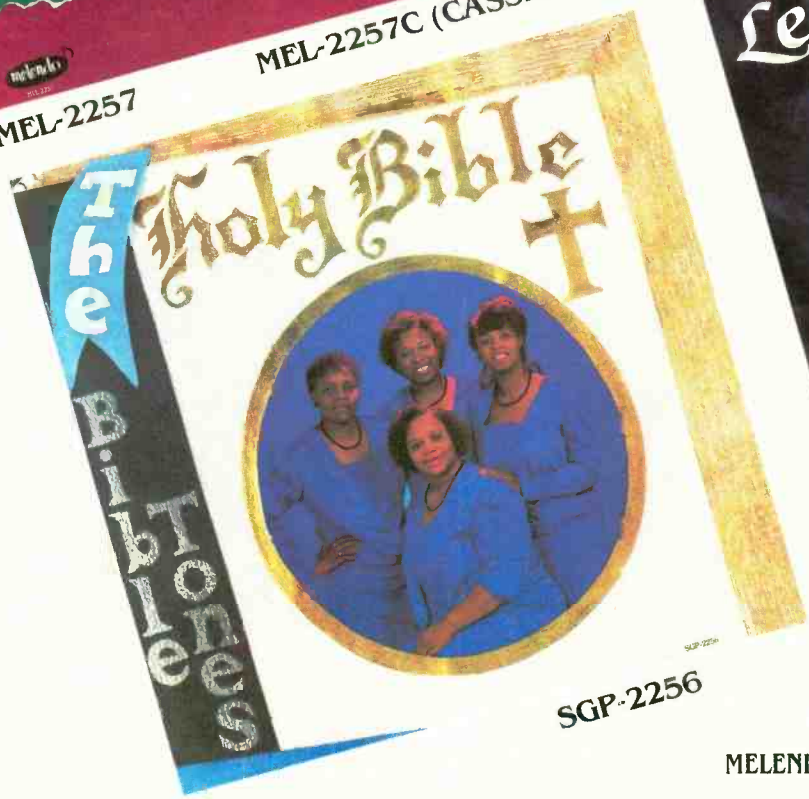
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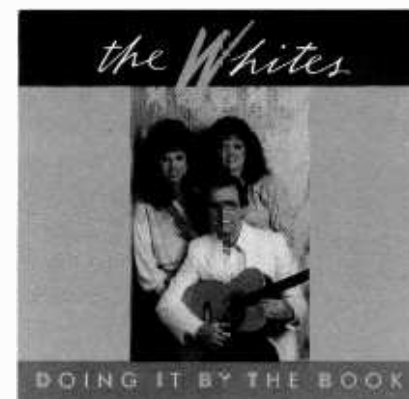
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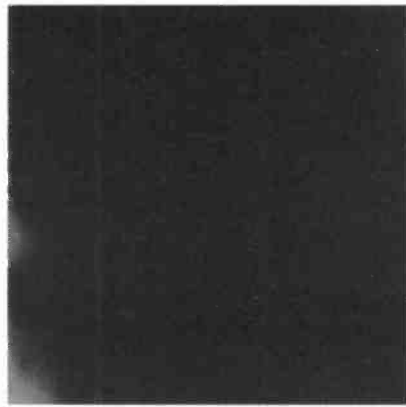
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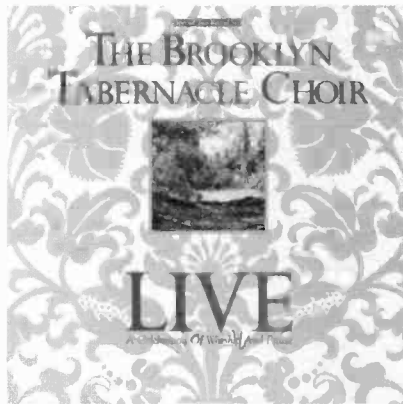
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# GOSPEL MUSIC

## BLACK GOSPEL

(Continued from page G-6)

McGhee, who developed the contemporary Onyx label over eight years for Benson, says that Muscle Shoals was originally designed as Malaco/Savoy's contemporary arm.

"What's happened is that the public is moving back toward a more traditional gospel," he says. "My job is to integrate contemporary artists in that idiom. We have to find a balance between the two."

Muscle Shoals has the next Charles Fold & the Charles Fold Singers' release coming out shortly. Fold won five Grammys while with Savoy. Also coming from the label are new releases by the Christianaires, Pringle, and Stefania Stone Fierston.

**Atlanta International Record Co.**, 881 Memorial Dr. S.E., Atlanta, Ga. 30316, 404-577-5728. Juandolyn B. Stokes, national promotions director for Atlanta International Records, says that AIR enjoyed a banner year with releases by Timothy Wright (on **GosPearl Records**), the Dixie Hummingbirds, Luther Barnes & the Sunset Jubilaires, Robert Blair & the Violinaires, and Little Cedric & the Haley Family.

"In fact," she says, "the Luther Barnes record was one of the best in the past couple of years. It still has a way to go to catch our best-selling album of all time, though: 'Rough Side Of The Mountain' by the Rev. F.C. Barnes & the Rev. Janice Brown."

Albums released in May included those by Timothy Wright & the Eternal Life Singers and Minister Jeff Jacobs & the International Praise Gospel Music Workshop Choir. An August release was by the Consolers and the label's first album by the O'Neal Twins (formerly on Savoy). But the big news is likely to be the first live album by the Rev. Barnes & the Rev. Brown, recorded at a James Cleveland choir workshop. The two haven't had a new release since May 1987.

Says Stokes, "One key to our optimism is that AIR keeps the traditional flavor. We do move with the times, but our releases never lose that traditional sound."

**Sound Of Gospel/Westbound**, 24361 Greenfield, Southfield, Mich. 48075, 313-559-1955. President Armen Boladian says Sound of Gospel Records had a year second to

none with a host of No. 1 hits.

Says Boladian, "We did extremely well with the Jerome Ferrell & the Lighthouse Choir album with Timothy Wright. It did very well for a debut album and six months later, it is still a top 10 item. So is the New Jerusalem Baptist Church Choir album, 'Show Me The Way,' which has been there for more than a year."

Boladian says other SOG hits have included works by Yolanda Adams, John W. Griggs & the Atlanta Philharmonic, and the Youth IV Christ. A new entry on the SOG-distributed Secret label is by Wanda Nero Butler.

The sad news at Sound of Gospel was the late July passing of the Rev. Charles Nicks. His death spurred a renewed interest in his entire SOG catalog with the St. James Choir.

Other best-selling SOG releases have been by the Donald Vails Salvation Cooperation, the Rev. James Cleveland, and Minister Thomas Whitfield.

Of the releases set for fall of '88 include the Thomas Whitfield-produced Michael Fletcher Chorale album, and works by the Voice Of Faith, Hope And Love, Robert Stanfield & the Voices Of New Revelations, and Robert Turner & the Silver Heart Singers.

"We've also got Donald Vail presenting the Bright Star Male Chorus, the last release by the Rev. Charles Nicks & the Baptist Assembly Of Free Spirit Churches Mass Choir, a brand new album from the Secret label, the Sacramento Mass Choir, and several albums presented by the Rev. James Cleveland."

**Rejoice Records**, 33 Music Square West, Suite 110, Nashville, Tenn. 37203, 615-255-1675. Roland Lundy, the affable head of Word Records, says that Shirley Caesar's No. 1 "Live In Chicago" has "been selling great for us—and for A&M Records."

"Actually, the whole black gospel thing is really coming back around," he says. "We had the Rev. Milton Brunson & the Thompson Community Singers ['If I Be Lifted'] at No. 1 and the Richard Smallwood Singers' 'Textures' right up there as well. Right now we're looking at fall releases by Rev. Brunson, Smallwood, and the Clark Sisters."

**Tyscot/Circle City Records**, 3532 North Keystone Ave., Indianapolis, Ind. 46218, 317-923-3343. "We're still a rel-

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actively new company, even though the staff changed quite a bit over the past year," says Lamar Campbell, promotions director for Tyscot/Circle City Records. "In spite of that, we did pretty well. One of the most notable events was the signing of John P. Kee. He's done very well for us, getting a lot of airplay and selling well. We also had a new record by the Shepherds, the first quartet we've signed in several years."

Tyscot's surprise hit was the International Pentecostal Young People's Union Mass Choir.

"The new Rev. Bill Sawyer's album already received a great response. It's getting played five-six times a day here in Indianapolis. It's a traditional album, but the production is a whole lot better. Our latest album is 'Keep Looking Up' by Witness. Witness is another dynamic new group to hit the gospel industry." Tyscot's other important album is by the TETREC Choir.

Campbell says that the black gospel marketplace is still split between more contemporary artists and a great hunger for the older, more traditional sound. For Tyscot, it's the traditional albums that are selling.

He says, "We've probably had more success than anybody charting debut albums. Debut records by Derrick Brinkly [who was nominated for a Grammy], Deliverance, and the TETREC Choir all charted high for us."

**Light Records**, 3543 Old Conejo Rd., #105, Newbury Park, Calif. 91320, 805-499-9894. Light Records continues its transformation back to what it once did best—producing quality, innovative black gospel product in every format. Light's three aces are the most exciting young group in the industry (Commissioned), the best-selling choir (the New Jersey Mass Choir), and one of the most exciting new solo voices in the business (Vickie Winans). All three albums hit No. 1 during the year.

"It's been our best year ever," says Alan Abrahams, VP A&R and Light's executive producer, "led by the success with the New Jersey Mass Choir, whose first album went to No. 1 and was on the charts for 77 weeks—their current 'Hold Up The Light' album is No. 2—and our group Commissioned, whose album was top 5. We currently have six albums on the charts—the New Jersey Mass Choir, Vickie Winans, Commissioned, Melvin Williams, Kingdom—and the L.A. Mass Choir Mass just debuted."

"We've broken several new artists such as Vickie Winans, who has the No. 25 LP, Kingdom, produced by Rahni Harris, producer of Najee and Freddie Jackson, and Melvin Williams at No. 6. Also new are the Voices Of Light which features R&B star Beau Williams, now signed to Light. His album will be released the first of the year. The new L.A. Mass Choir has just hit radio and we're introducing Daryl Coley, a former Grammy nominee."

Abrahams says an in-house concert series called "Gospel Concert," a six-camera state-of-the-art broadcast featuring Light stars, will soon be available to cable video outlets in an attempt by the label to expose the public to Light artists' power of performance.

**Command Records**, P.O. Box 1869, Hollywood, Calif. 90078, 213-466-3199. One of the best small labels in the business is still built around the impressive talents of the duo, Nicholas. Nicholas' first Command album recently spent three years on the Spiritual charts, while its followup has spent more than a year and a half. Both hit No. 1. Also new from Command is Rodney Friend's album.

**Sweet Rain Records**, 215-668-2332. 1987 through 1988 found the Sweet Rain label all over the charts. Al Edmondson, the director of distribution and marketing, says the summer of '88 saw the Willington Chester Mass Choir streaking up the charts, followed by Hezekiah Walker & the Fellowship Crusade Choir, and the Southeast Inspirational Choir.

"We've just signed the Philadelphia Mass Choir and they'll have a new one out in 1989 for us," Edmondson says. "And we've just released a new record from the Bibleway National Mass Choir, directed by the Rev. Michael Rogers, that we're really pleased with."

"Two other projects we have high hopes for are the Institutional Radio Choir Of Brooklyn's 'Reunion' record that will feature many of the original members and songs they made famous with Savoy years ago. Then the long-awaited John Howard & the Gospel Caravan record should be out by the time this article goes to press."

For 1989, Sweet Rain hopes to have its own domestic distribution system in place and have a distribution agreement in Africa.

**Other Gospel Labels:** Ichiban Records from Atlanta released several albums, including Inez Andrews' "If Jesus Came To Your Town Today" and the Truetones' "Believe And Receive." **Arista Records** hit a home run first time at bat with Aretha Franklin's No. 1 "One Lord, One Faith, One Baptism." **Beracah Records** had another hit with the latest

(Continued on page G-12)

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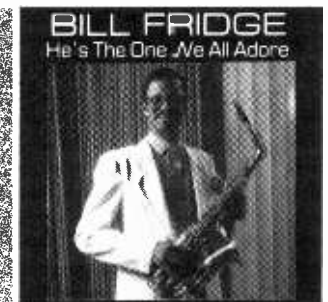
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## GOSPEL MUSIC

### INDIE LABELS

(Continued from page G-4)

Fort Worth-based **Caravan of Dreams Productions** has high hopes for its new Eartha Kitt album titled "My Way: A Tribute To The Rev. Dr. Martin Luther King." For more information, call 817-877-3332.

London-based **Psalm Records** has released Billy Arnett's "Change Is Coming." For more information, call 606-864-7640.

**God Squad Productions Inc.** has released "Information Wind And Water," featuring the music of Mark Kovach and Frank Doyle and lyrics by "Father Harry," Harry G. Schlitt. For more information, call 415-285-8373.

In **Clover Records**, headquartered in Beverly Hills, has released "Pastor Noble & Friends," a collection of 10 artists with songs ranging from traditional gospel to gospel rap. For more information, call 213-412-7285.

**Chelsea Records** has released Susi Best's "Finding The Faith." For more information, call 404-496-1060.

**Vineyard Records** has recently released "Your Majesty" by artist Robert Fryson.

**David Baroni/Lifestream Records** (Calvary Music Group) released "Pressing Toward The Prize" last year, an album of soft R&B rock music. His latest release is "The Heart Matters."

Also out this year is Karen Wheaton's "Know My Heart." For more information call 615-244-8800.

**Recon Records** has released "Intercessor," an album of prayer songs to be sung as prayers. For more information, write Recon Records, 5630 Melrose Avenue, Los Angeles, Calif. 90038.

**Comstock Records** recently released Robert Lee Cooks' debut single "In The Twinkling Of An Eye." For more information, call 913-631-6060.

**Beracah Records** recently released Candi Staton's "Love Lifted Me." For more information, call 404-373-8470.

**Doc Records, Ltd.** has released the New Voices Of Freedom featuring George Pendergrass doing several renditions of "I Still Haven't Found What I'm Looking For." For more information, call 718-783-3724.

**Agape Records**, a new independent Atlanta record company, has released Rev. C.L. Carter & the Shiloh First Missionary Baptist Church Mass Choir's "Just Tell Jesus." For more information, call 404-241-9949.

**Graceland Inc.** distribution and record label company, based in Chicago, has released "Knock 'Em Alive" from Minneapolis metal band Dual Edge and "Brave New World?" by progressive dance-pop group, Flock 14. For more information call 312-662-5048 or 717-394-3787.

### BLACK GOSPEL

(Continued from page G-11)

Candi Staton album, "Love Lifted Me." BeBe and CeCe Winans' eponymous debut album for **Sparrow Records** was a hit on the Spiritual, Inspirational, Black, and Top Pop Album charts. Also crossing over several charts was the debut album by Take Six on **Reprise/Reunion**.

The Hawkins Family was well-represented on the **Birth-right** label. Edwin Hawkins & Seminar Mass Choir's "That Name," Edwin Hawkins & the Music & Arts Seminar Mass Choir's "Give Us Peace," Walter Hawkins & the Family's "Special Gift," and Lynette Hawkins' "Baby Sis" all charted top 20. Both Word and A&M Records are distributing the **I Am** label out of Chicago. **I Am** notables include the Barrett Sisters, Pops Staples, Mike Hayward, and Rod McGaha. Another No. 1 record came from the Warner-distributed **Qwest** label with the Winans' "Decisions," while the brand new **Sing Gospel** label in Jackson, Miss., had chart action with its first two releases.

### RENEWED PURPOSE

(Continued from page G-1)

the mill. Today things are looking pretty good for us and pretty good in general for gospel music.

"The only thing that is worrying me is the disparity between the haves and have nots. This industry is getting by on a very few megahits while a lot of folks are struggling to get rolling. Right now you've got to be really good to get a break."

By contrast, Gary Ingersoll, head of Word Inc. and the driving force behind Word's move from its longtime home in Waco, says overall the business is still a little soft right now.

"Oh, the big new releases are doing well, it's just that catalog sales are soft. Perhaps it is just the time of the year. Hopefully, things will pick up strongly in the fall."

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## GOSPEL RADIO

(Continued from page G-6)

lem," asserts Miller. "Gospel music has always been treated like a stepchild. It has never gained the respectability that it has deserved. I don't blame that on the general public; it's the people who are running it. There's been no research done on gospel music or gospel radio, so you can't find people to make the kinds of commitments that would make gospel radio pleasing to the general public. Ten years ago, country was where gospel is now, but they've had people who have made it work, and we don't."

One of the toughest challenges faced by gospel programmers is the generation gap of their listeners. Many mainstream black artists, such as Howard Hewett and Deniece Williams, have recorded gospel-oriented songs and albums to complement their urban contemporary repertoire. Playing Hewett's "Say Amen" might help a gospel station attract younger listeners, but the older ones often object. Miller explains, "My boss [Howard Sanders of Howard Sanders Communications] told me that the crossover religious music from urban radio does not have the authenticity that the people his age [68] can identify with. When an older listener hears Tramaine Hawkins or the Winans, it may sound good, but if it does not have that same grass roots sound they're used to, it can turn them off."

Gospel's unusual demographics have worked against it in the past, but the small amount of research that has been done on the format may soon reverse that trend. "One thing the advertisers are finding is that on gospel radio, they can reach people who they can't reach anywhere else," says Miller. "The members of our 18-55 year old audience who truly appreciate gospel will tune us in and stay right there. These people have incomes in the \$27,000 range. We're particularly strong with women, and these women spend money on care and beauty and household products, and the Sears and K marts are starting to take notice."

The increasing receptiveness of advertisers and growing popularity of the format has paid significant dividends. "At this station [WYCB] we're doing about \$2 million a year," says Miller. "Compared to CHR that's nothing, but for a 24-

hour thousand-watt black gospel station in Washington, D.C., \$2 million ain't bad. Ten years ago, we might have brought in as much as \$200,000."

According to the Simmons Market Bureau, listeners of Christian radio have a family income 12% higher than average, a 14% greater concentration of college graduates, and a 9% greater concentration of professional management-level employees. (These statistics do not isolate the ratios of "gospel" listeners; they are a reflection of the broad spectrum of Christian radio programming.) Even with these numbers, many gospel stations struggle to attract the attention of major advertisers. "Sometimes you just have to take a General Motors representative to a church parking lot on a Sunday morning and say 'look at all these cars! These are your potential customers right here,'" says Miller.

Sammy Enoch (aka "Brother Sammy") is PD at WGRT-Indianapolis. He believes that gospel has the potential to become an influential force in the radio industry, but only if the people involved in all phases of the gospel industry learn to place business sense in its proper perspective.

"The people in this industry depend *too much* on God," says Enoch. "I get the feeling that because everyone in the industry is Christian, they spread around the brotherly love, sometimes at the expense of professionalism. It starts with the recording artists. Some will cut an album and put two hits on it and expect God to move the people to buy this record. Can you imagine picking up a Luther Vandross album and having any one song be less than a '7' [on a 1-10 scale]? Sometimes they'll give their family and friends the job of producing a song because they know it will make them feel good, even though they might have access to other people better qualified for the job. At the same time, the artists have to take care of all the business behind closed doors, because the audience doesn't want to feel anything but the spirit."

According to Enoch, another major problem among the gospel radio community is a lack of determination in the promotion field. "WGRT does not have a bumper sticker, a billboard, a pin, a coffee cup, or even a note pad," laments Enoch, "but even so we've been as high as 11th in a 26-station market. Give us the money and the flexibility to pro-

mote ourselves, and we'd be in the top five!"

Enoch contends that all gospel stations could bolster their ratings dramatically if they would provide more on-air services. "Gospel radio should try to match secular radio step for step," he says. "Why shouldn't people be able to win a free car listening to 'Jesus Keep Me Near The Cross?' We should all have weather reports, a traffic helicopter, morning shows, prizes, everything! Just because I'm a Christian, why should I have to turn my dial to find out if it's going to rain?"

Statistics compiled by Duncan's American Radio confirm that Christian radio listenership grew 17% during the final quarter of 1987. (Current growth figures are still being tabulated.) Although gospel radio has its share of problems and challenges, its ratings appear to be on a steady climb. SOMA Communications president Gary Crossland thinks he knows why. "There's a very mature revival going on in America. It's not in reaction to the televangelist scandals, it started long before and it's still going. The revival seems to be caused by the baby-boom bubble. Religious radio appeals to an average-median age of 42, and now you simply have more people in that age group than ever before. About half of the people listening do not belong to a congregation, so religious radio has become, in effect, their own private church."

Van Jay, PD of WWRL-New York, the nation's largest and most successful gospel station, disagrees with the statistical argument for the growth of gospel, favoring instead one of more divine inspiration. "People are looking for something to help them through their daily problems. They want something besides the urban contemporary disco beat. Gospel can help them find the answers the other stations just can't provide."

**CREDITS:** Editorial by Bob Darden ("Overview," "Majors," "Black") Billboard's Gospel Editor; Alan Nelson ("Indies"), Waco, Texas free-lance writer; and Dan Stuart ("Radio"), L.A. free-lance writer; Cover photo, Julie Dennis; Cover & design, Steve Stewart.

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## Dutch, Belgian Facilities Draw Top Int'l Acts Small Markets, Big-Time Studios

BY WILLEM HOOS

AMSTERDAM, the Netherlands  
Although Holland and Belgium may be relatively minor markets in global terms, the two countries nevertheless boast at least six world-class recording studios that continue to attract more than their fair share of major domestic and overseas artists.

The best known of these is Wisseloord Studio, considered by many artists and producers to be one of the top 10 recording facilities in Europe. Opened 10 years ago by Holland's Prince Claus, it adjoins Phonogram Holland's Hilversum headquarters.

Artists from no fewer than 20 countries have worked at the studio, including such British and American acts as Elton John, Mick Jagger, Police, Iron Maiden, Randy Crawford, Barry Manilow, and Tina Turner; Israel's Rita Farouz; Taiwan's Lee Tai Hsiang; and Mexico's Fernando Riba. Also, on-location recordings have been carried out for Prince, Def Leppard, Marillion, Sade, and others.

As is true of most leading Benelux studios, Wisseloord is SSL equipped, with two 48-channel Total Recall desks alongside a custom-built Wisseloord 40-channel mixer. The acoustic design is by Eastlake, and digital recording is available with Sony PCM 3324 24-track and PCM 1610 two-track machines. There is also a full range of outboard gear, including the latest Yamaha and Lexicon digital reverb.

Says deputy managing director Bert Baars: "Last year we served about 17,500 meals, booked nearly 3,000 overnight stays, rented boats and cars, changed money, arranged dental appointments, and still found time to record albums, which is after all what we are there for".

Top Dutch producers Bolland & Bolland also use SSL equipment in the studio they acquired late last year from fellow producer Jaap Eggermont. Formerly called Soundpush, the new facility, re-named Bolland Studios, has an SSL 4028 console with Otari 24-

track decks, a Sony multitrack digital machine, and 48-channel recording available via Q-lock.

One of Holland's few residential locations, Bolland Studios charges roughly \$1,500 daily for its largest room and \$1,285 for studio two, while studio three, still known as Soundpush, remains at the disposal of Eggermont for his work on radio and television commercials.

### The Dutch studio Wisseloord is considered one of Europe's 10 best

Bulletsound, located in Norderhorst den Berg, just outside Amsterdam, is run by Willem van Kooten, one of the Dutch record industry's leading figures. The facility has financial ties with van Kooten's Red Bullet Productions.

The former chairman of CNR Records, van Kooten sold much of his stake to fund the newly launched Cable One Pan-European radio service, and Bulletsound has facilities to insert live studio recordings directly into Cable One's output. Daily costs range between \$1,050 and \$1,500, and an on-site guest house provides residential facilities. The studio has been mainly used by local acts, including Golden Earring, Vanessa, and Centerfold, but overseas artists, including Austria's Falco, Canada's White Wolf, and Britain's Roger Chapman have also worked there.

On the outskirts of Amsterdam is the 24-track Artisound, one of Holland's oldest recording studios, founded in 1956. Fully independent, it is owned by Eli van Tijn and his wife, who also have shares in the Fader and Point Blank record companies. Since March 1987, the facility has boasted an SSL 4048 desk to go with its Studer A80. In addition to its music studio, which goes for about \$1,100 daily, Artisound has an audio/video room used for commercials and soundtrack production.

Almost all leading Dutch studios are located in or near Amsterdam. Thus, Studio Arnold Muhren, 15 miles away in the picturesque fishing village of Volendam, seems positively rural. A prolific breeding ground for Dutch pop talent, the village is best known as the home of one of the Cats, one of the country's most successful and durable bands before folding recently.

Arnold Muhren, owner and managing director of the studio, was for many years the Cats' bass player, and he brings an inside knowledge of the rock world to his work with many of Holland's top names, among them Piet Veerem, the George Baker Selection, Andre Hazes, and Johnny Lion.

One of the most fully equipped of Dutch studios, Muhren's room offers Telefunken 24-track recording with SSL 4040 mixing as well as a comprehensive selection of effects and instruments and computer-based MIDI hardware and software. The cost is about \$945 daily excluding the value-added tax.

Just as Holland's top studios are satellites around Amsterdam, Belgium's leading facilities are located in and around Brussels. Most familiar to international artists is ICP, which has attracted such foreign artists as Paul Young, Alison Moyet, Simple Minds, the Stranglers, the Cure, Squeeze, and Little Steven.

An adjoining townhouse provides residential facilities. Two-track Mitsubishi digital recording with razor-blade edits is available, but the site's three rooms are predominantly analog equipped, with Otari MTR 90 multitracks for 24- and 48-track recording. Studio A features an SSL 4000 E56 desk, while studios B and C have automated MC1 36-24 series 600 consoles. Prices are between \$550 and \$1,300 daily, and a wide range of instruments—including keyboards, sequencers, and digital drums—is available at no extra charge.

Built into an artist's workshop in the middle of a garden, Kitsch Studios manages to maintain a peaceful working atmosphere despite its location in the heart of Brussels. Opened six years ago as a small 16-track facility, Kitsch has since acquired two SSL Total Recall desks, Studer and Ampex analog 24-tracks, a Sony PCM 3324 digital recorder, and a Fairlight/Atari MIDI setup.

Joint owners Thierry van Roy and P. Bruno Stevens, who also do much of the engineering during sessions, have built up a client list that includes such major Belgian acts as Allez-Allez, Viktor Lazlo, and the Wild Ones and such international stars as Miriam Makeba, Rufus Thomas, and Art Sullivan. Producer Adam Williams, known for his work with Bronski Beat and the Eurythmics, is also a regular visitor to Kitsch, whose prices range from \$750 daily for 24-track recording to \$1,000 daily for 48-track recording.

(Continued on page 44)



**Keeping Score.** Here's a glimpse of collaboration in action: Producer Narada Michael Walden, right, works with Zomba Screen Music composer Michael Gibbs at Air Studios London on Whitney Houston's recently released title track for the Arista Olympic Games soundtrack album, "One Moment In Time."

## NEW PRODUCTS & SERVICES

**NEW ADDITION:** Production/postproduction facility **Unitel-New York** has opened a new studio—its fifth—in its 57th Street headquarters. The new 3,008-square-foot room features four individual floating light grids, street loading access for sets, and 1,855 square feet of support space. Call Unitel for details or bookings at 212-265-3600.

**AMPEX CORP. IS** now offering D2-format composite-digital metal-particle videotape. The new formulation, Ampex 319, is available in three cassette sizes; maximum play times are 32 minutes, 90 minutes, and 208 minutes. The company introduced the line recently at the International Broadcasting Conference in Brighton, England. For more information, call Ampex at 415-367-3888.

**MAKING MOVIES: Full Sail Center for Recording Arts**, Orlando, Fla., is set to open its new video and film production school this month. The program will consist of 32 weeks (1,251 hours) of study covering all aspects of film and video production.

According to a Full Sail representative, the school recently conducted an independent survey of production department managers at TV stations and concluded that better-trained people are needed to fill the approximately 30,000 entry-level positions that open each year in this end of the business. The rep says that Full Sail hopes its program will help fill this need.

The new course is modular, broken into the following areas: TV production, postproduction, lighting and special effects, makeup and special effects, set design and construction, creative writing, recording engineering, Synclavier and Direct-to-Disk audio, music business, and working with talent. For more information, call Full Sail at 305-788-2450.

**IN THE WAKE** of a successful debut confab, the International Teleproduction Society has set Sept. 16-19 as the dates for its 1989 International Teleproduction Conference and Exhibition. The meet will be held in Los Angeles at the Century Plaza Hotel. For details on the conference, call Janet Luhrs at 212-629-3266.

**NEW ARRIVAL: Professional Media Services**, a new all-digital multitrack facility, recently opened its doors in Gainesville, Fla. The owner is engineer **Mark Pinsky**, who has toured as a sound engineer with **Frank Zappa, B.B. King, Count Basie, Men At Work**, and other artists.

**MIDWEST GATHERING: Sound Stage 88**, an annual trade expo and conference for audio, video, film, and music professionals, is set for Friday and Saturday (7-8) at **Paisley Park Studios** in Chanhassen, Minn.

The organizers say they expect about 4,000 attendees to view exhibits by more than 70 equipment manufacturers. In addition to the floor displays, the two-day meet will feature continuous seminars. Topics include "Recording Techniques," chaired by Paisley Park engineers; "Application Of Paint Box And Special Effects To Video"; "Shooting Video—Film-Style"; and "Teleconferencing." During the meet, Paisley Park will be open to all attendees.

Sound Stage 88 is sponsored by **AVC Systems and Video Midwest**, divisions of **Vaughn Communications** and Paisley Park. Additional sponsorship comes from **City Pages**, a local weekly paper, and **Roger Dodger Music**, a local musical instrument distributor.

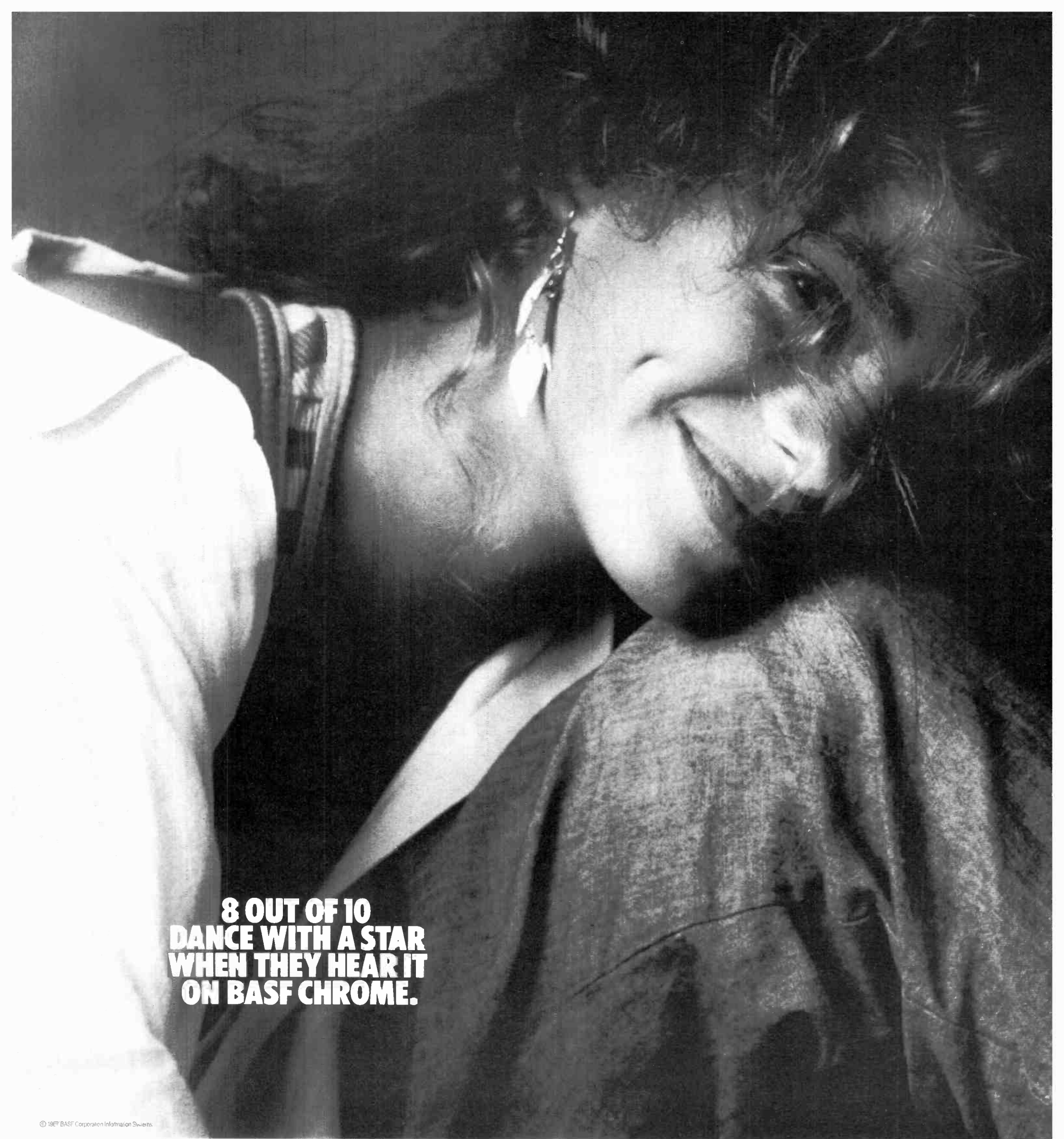
The entrance fee is \$7. Call 612-831-0454 for more information.

Edited by STEVEN DUPLER



**White Gold.** Atlantic act Great White has been awarded the Ampex Corp.'s prestigious Golden Reel award for its "Once Bitten" album, which was recorded and mastered exclusively on Ampex tape. Shown at the awards reception, from left, are band members Mark Kendall, Jack Russell, Audie Desbrow, Michael Lardie, and Tony Montana.





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**BASF**

# Philips To Shut U.K. TV-Assembly Plant

LONDON Further evidence of the troubles besetting Philips, the Netherlands-based electronics giant, has come with the announcement of the impending closure of its television-assembly plant at Croydon in south London, and the accompanying loss of 500 jobs.

The shutdown is the latest consequence of Philips' move to streamline activities and cut costs in the face of fierce Japanese competition in the consumer electronics field. Philips group chairman Cor van der Klugt recently criticized the U.K. government for welcoming Japanese consumer electronics manufacturers

into the country.

The shutdown, scheduled for the end of this year, will terminate 32 years of production at the factory, which was opened in the postwar boom period to manufacture radios, radiograms, and television sets. The decision follows the company's withdrawal from semiconductor production in Southampton, which will cost an additional 400 workers their jobs.

Philips says the Croydon closure is necessary because of cost pressures in the industry and because the need for rapid model changes demands a plant capacity of 1 million units a year. The Croydon plant limit is

500,000 units annually, and lately it has been making only 350,000.

The company says it will continue to invest heavily in the U.K. electronics industry, focusing on such hi-tech sectors as telecommunications, scientific equipment, and medical electronics. But it plans to cut its payroll by 20,000, concentrating its production of color TVs at its plants in Belgium, France, and Italy.

Despite the cutbacks, Philips remains the biggest producer in Europe and the world, commanding 30% of the European market. The second largest is Thomson of France, which recently acquired Ferguson in the U.K. from Thorn EMI, with 18%.

NIGEL HUNTER



**That's Inter-tainment.** PolyGram executive staff members took a trip to the offices of its subsidiary American Interactive Media to see demonstrations of the latest in CD interactive technology. Shown watching the screen, from left, are Harry Palmer, PolyGram VP of A&R; Dick Wingate, senior VP of A&R; Richard Asher, president; Daniel Savage, manager of market research; Mark Fine, VP of product development at AIM; Jim Urie, PolyGram senior VP of marketing; Joe Parker, VP, video and associated label sales; and Larry Lowe, producer/designer for AIM.

## DUTCH, BELGIAN STUDIOS

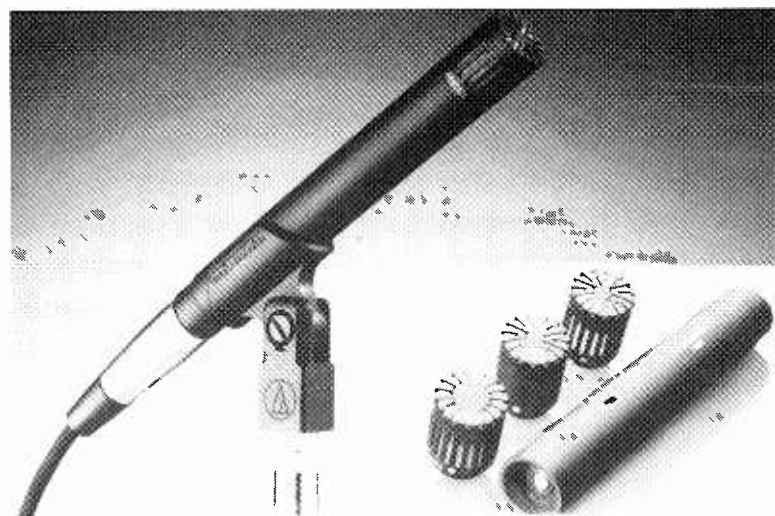
(Continued from page 42A)

Synsound Studios is almost alone among the leading Benelux recording facilities in its lack of SSL mix-down facilities. But by specializing in synthesizer programming and recording, its owner, Dan Lacksman, a member of Belgian pop group Telex, has established an international reputation for the site.

Britain's Thomas Doley, France's Etienne Daho, Spain's Miguel Rios, and U.S. band Sparks are among those who have taken

advantage of Synsound's specialist skills; so have a large number of local acts.

With acoustic design by Lacksman himself, Synsound's studio A features Otari 24-track recording, Tascam mixing, and Fairlight, Synclavier, Yamaha, Oberheim, Polymoog, Roland, and other synthesizers and sequencers. About \$1,000 buys 10 hours of recording time, including synthesizers and an engineer/programmer.



**Change Your Head.** There's something different about Audio-Technica's new AT 4051 cardioid microphone: Because of its modular design, the unit's polar pattern can easily be changed by replacing the 4051's element with interchangeable head capsules. Available to the user are the AT 4049 omnidirectional capsule and the AT 4053 hypercardioid capsule. The company claims that the capsules can be interchanged for various miking needs with "minimal effect on sonic character." Contact Audio-Technica at 216-686-2600.

## AUDIO TRACK

### NEW YORK

**PRODUCER/ARTIST Jellybean** was at **One On One** working on two tunes for **Sheena Easton's** forthcoming MCA album. **Eddie Delena** was at the board.

**Mark Schultz** was at **Unique Recording** mixing **Bad Lee White's** EP for **A Street Records**. **Bill Grabowski** produced.

**Glen "Sweetie G" Toby** worked on his new release, "Someone To Love Me," at **Power Play**. At the board on the **Capitol Records** project was **Elai Tubo**, assisted by **Keith Jacks**. **Boyd Jarvis** was on keyboards, **Wondress Hutchinson** was on backup vocals, and **Charlie "D"** handled drum programming. The tune was written, produced, and arranged by **Toby Storm Warning** was back in the **SSL** room working on its debut album. **Dwayne Sumal**, **Mike Nucedner**, and **Doreen Pinto** engineered. **Tuff City** artist **Jerome Prister** worked on the soon-to-be-released single "Baby Be Mine." **Sumal** engineered; **Jacks** assisted.

**John Luongo** was at **Electric Lady** working out additional production and mixes on the **Van Halen** single "Finish What You Started." **Gary Hellman** was at the board.

Producer **Bruce Nazarian** worked on several projects at his **Gnome Sound Studios**. He was the recording engineer on several **Anita Baker** tracks for her forthcoming **Elektra** album, produced by **Michael Powell**. **Nazarian** musically programmed the track "Rules." He also composed and scored music for the upcoming movie "Innocent Blood" on his **Synclavier** and **Direct-to-Disk** recording system.

### LOS ANGELES

**AT WESTLAKE AUDIO**, the **Beastie Boys** wrapped new raps with **John Sacchetti** and **Jim McMahon** at the board. Also there, **Joey Carbone** produced the new theme tune for "Star Search." **Ric Butz** and **Craig Johnson** were at the board. **MGM** mixed tracks for "Nightwatch." **Stanley Clarke** produced, and **Steve Sykes** was behind the board.

**George Michael** was at **Ground Control Studios** mixing a tape of his Paris show for **Westwood One** with producer/engineer **Chris Porter**. **EMI's Thomas Dolby** put vocals



**Unwired.** This Nady 1200 VHF True Diversity wireless system represents the latest generation of professional wireless equipment from one of the top names in the field. The new system features a completely redesigned hand-held transmitter that allows the user to choose from a number of popular microphone elements. An instrument transmitter and a lavalier transmitter unit are available instead of the hand-held unit. Contact Nady for information at 415-652-2411.

down with producer/engineer **Richard Burgess** and mixed the single "Salsa." **Robbie Nevil** was in with coproducer/engineer **Porter** finishing up mixes for his next **EMI** album.

**17** was at **Amigo Studios** mixing four songs (financed by **CBS Canada**) with producer/engineer **Conley Abrams**.

**Def Leppard** was at the **Music Grinder** working on a video project. **Robert Scovill** ran the board; **Casey McMackin** assisted. Producer/engineer **Bob Rose** put down tracks on **Love Razors** for **PolyGram**. **Keith Kresge** assisted. **The Cramps** were in putting down tracks for an album project with producer **Ivy Rorschach**. **Steve Mac Millan** was at the board, assisted by **Steve Heinke**.

### NASHVILLE

**KEITH THOMAS** WAS at the **Castle** producing tracks by **BeBe & CeCe Winans** for **Sparrow/Capitol**. **Jeff Balding** was behind the desk with second **Mark Nevers**. **Whitney Houston** flew in to help out with vocal overdubs.

**George Jones** was at the **Music Mill** with producer **Billy Sherrill**, tracking a duet with **Linda Davis** for **CBS**. **Jim Cotton** and **Paul Goldberg** engineered. Also, **Joe Stampley** worked on mixes for a single with producer **Johnny Morris**. The **Evergreen Records** project was engineered by **Joe Scaife** and **Goldberg**. **Larry Boone** worked out overdubs for a **PolyGram** project with producer

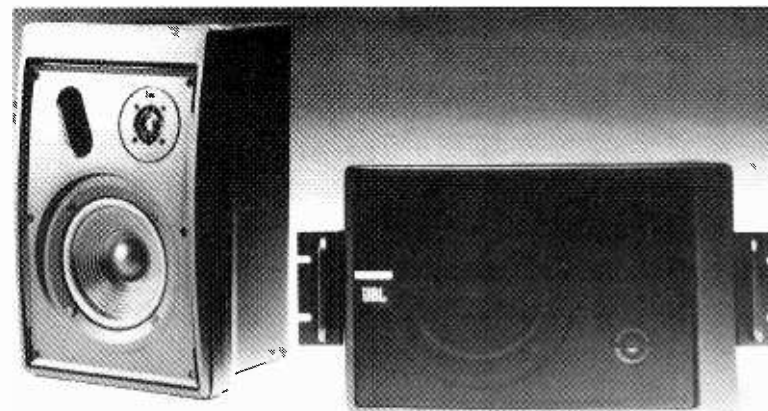
**Ray Baker**. **Cotton** and **George Clinton** were at the desk.

### OTHER CITIES

**QUANTUM SOUND**, Jersey City, N.J., had **Constina Jackson** in cutting and mixing her newest album for **CBS**. Some of the tunes are "Heart To Heart," "Falling Like Rain," and "Without You." **Reggie Lucas** (**Madonna**, **Stephanie Mills**) produced. **Doc Dougherty** was at the board; **Bill Klatt** assisted. Also there, **Atlantic** group **Wrathchild** was in mixing tracks from its new album, "Climbing The Walls." **Mark Dernley** was behind the board. Tracks include "Candy From A Madman," "Day Of The Thunder," and a remake of **Pink Floyd's** "Time." **Frantz Verna** assisted. **Rainy Davis** was in with producer **Pete Warner** mixing tracks off her new album. The **CBS** cuts include "Make Me Say Ouch," "Be My Man," "Choosy Beggar," and "Danger." **Mark Pawlowski** ran the board. **Dougherty** mixed.

At **Kajem/Victory West** in Gladwyne, Pa., **Mitchell Goldfarb** remixed the **George Benson** tune "Let's Do It Again" for **Warner Bros.**, assisted by **Brooke Hendricks**. **David Todd** produced.

All material for the *Audio Track* column should be sent to **Debbie Holley**, *Billboard*, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



**In Control.** **JBL's Control 5** compact monitor system is perfect for studio monitoring, sound reinforcement, foreground music, and a number of other applications. The small yet potent package consists of a 6 1/2-inch low-frequency driver and a 1-inch titanium-dome tweeter in a molded enclosure. Contact **JBL** at 818-893-8411 for information on the Control line.

# Vid Reps Make 1st Trip To NARM Operations Meet

BY GEOFF MAYFIELD

NEW YORK There will be a new contingent attending the National Assn. of Recording Merchandisers' next Operations Conference, slated for Oct. 14-15 in Los Angeles, as data processing specialists from the video industry join the automated-systems conclave.

The conference, now running on a twice-a-year schedule, seeks to further the cause of retailers and suppliers trading with one another via computer-driven systems. With the addition of video-related delegates, the meet is expected to draw a record-setting attendance. Registration, already at 200, has been closed.

Among the scheduled highlights are a three-part presentation called "The State Of The Art: Data Processing For The Entertainment Industry," a tour of Wherehouse Entertainment's Torrance, Calif., headquarters, and a stop at one of that chain's local music/video combo stores.

The event will mark the first time that NARM presents the

meet in conjunction with its affiliated trade group, the Video Software Dealers Assn., and reflects just one of a several changes for what was originally known as the NARM Operations Committee:

- Following discussion at the committee's January meeting during the last Operations Conference, the boards of NARM and VSDA decided that the task force should be a joint committee representing both trade groups.

- VSDA appointees attended their first meeting in Phoenix, Ariz., in April. New members were John Clouse, VP of data processing for Erol's, Springfield, Va.; Gary Rautenstrauch, VP of operations for Baker & Taylor, Morton Grove, Ill.; and Robert Erhardt, assistant VP of systems development and finance for Wherehouse Entertainment.

- The addition of VSDA responsibilities led four-year committee chairman Jim Nermyr, treasurer and VP of information systems of Musicland Group, to seek additional support. At the committee's July meeting in Detroit, Bob

Schneider, executive VP of Western Merchandisers, who has long been a visible member of the group, was named co-chairman with Nermyr.

- The other new members joined the committee at the July meeting: Jim Sage, VP of management information systems for Camelot Music, North Canton, Ohio; Harry Nanda, national distribution manager for the Indianapolis facility of Lieberman Enterprises; and Charles Cheeney, VP of independent music distributor Navarre Corp., Crystal, Minn.

- Nermyr says Mickey Granberg, executive VP of both trade groups, put the wheels in motion to form the VSDA Manufacturers Operations Committee. The 19-member group, which represents 15 vendors, held its first meeting with six members of the retailers' committee in August at the conclusion of VSDA's convention in Las Vegas. Larry Weiss, VP of national operations for WEA, is chairman of the manufacturers' group.

Nermyr reports that the VSDA and NARM boards wanted to ex-

pand NARM's operations group to meet the needs of both organizations.

"It was a joint NARM/VSDA decision," says Nermyr. "The VSDA board saw what the Operations Committee has established thus far and felt that many of those programs would be applicable to both sides."

Nermyr further notes that most of the music retail companies that are represented on the committee also have a stake in the sale and rental of video product, since most of the group's NARM members are also active participants in

VSDA.

The VSDA manufacturers' committee, says Nermyr, gives the video vendor community a forum to advance automated systems. In the music business, that role is played by the still-young Operations Committee of the Recording Industry Assn. of America; prior to the August VSDA meet, the video industry had no equivalent.

Even before its recent expansion, the Operations Committee had already dealt with video issues. Two years ago, in the absence of a VSDA operations force, *(Continued on page 49)*

FOR WEEK ENDING OCTOBER 8, 1988

Billboard®

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## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
★ ★ NO. 1 ★ ★				
1	1	51	LADY AND THE TRAMP Walt Disney Home Video 582	1955 29.95
2	2	16	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988 14.95
3	4	102	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959 29.95
4	6	16	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988 14.95
5	3	55	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986 29.95
6	5	16	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988 14.95
7	8	16	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988 14.95
8	9	158	PINOCCHIO ♦ Walt Disney Home Video 239	1940 29.95
9	7	16	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988 14.95
10	12	158	DUMBO ▲ ♦ Walt Disney Home Video 24	1941 29.95
11	14	121	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974 14.95
12	10	121	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951 29.95
13	11	70	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987 14.95
14	15	16	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695	1988 14.95
15	13	29	BUGS! MGM/UA Home Video M201 233	1988 14.95
16	23	72	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊ Walt Disney Home Video 480	1986 14.95
17	20	107	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965 14.95
18	16	69	HERE'S MICKEY! Walt Disney Home Video 526	1987 14.95
19	17	16	DONALD IN MATHMAGIC LAND Walt Disney Home Video 692	1988 14.95
20	22	49	MICKEY & MINNIE Walt Disney Home Video 576	1987 14.95
21	RE-ENTRY		WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968 14.95
22	RE-ENTRY		DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987 14.95
23	18	144	ROBIN HOOD ♦ Walt Disney Home Video 228	1973 29.95
24	19	11	PEE-WEE'S PLAYHOUSE, VOL. 1, ICE CREAM SOUP Hi-Tops Video HT-0113	1987 14.95
25	24	7	MORE BABYSONGS Hi-Tops Video HT-0028	1988 14.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

## Web Weighs PPT, PPV, Expansion, Sell-Through, & More L.A.'s Movies & More Mulls Key Issues

BY EARL PAIGE

LOS ANGELES Three-year-old Movies & More, a five-store web here, is confronted by an all-too-familiar challenge for chains of its size: the leap to central warehousing and direct purchasing.

Moreover, these are troubling times for video retailers, who are facing more competition, the looming uncertainty of pay-per-transaction, such intangible but potent factors as pay-per-view, and the reality that good locations are harder to discover and increasingly expensive.

"It seems like every summer at the [Video Software Dealers Assn.] show we come back and kind of wonder what will we do now," says Abi Cohen, one of Movies & More's three partners. "There's always something different. But it's probably the same in other businesses."

The two other partners—brothers Joseph and David Tavakoli—tend to be less philosophical. Since the 1988 VSDA meet, which featured a lot of PPT talk, David Tavakoli is doing some deep thinking. He has backed up the computer by four months and simulated PPT distribution to examine its profitability.

Analyzing 80 movies all of genres, David Tavakoli calculates that PPT would "cost us around 50% more." He says the lower, up-front price that a shared-revenue plan would yield would be offset by the split of rental fees.

"Also, what happens with defectives and stolen videocassettes?" he worries. "It all seems [vendors] want more money from us, but we can't increase rental fees, and our customers have only so much time. They cannot watch more movies."

Cohen says the gravity of the

threat of PPV from cable television depends greatly on a store's location. "It worries us in Beverly Hills, where there is cable. In other stores, it is less of a worry."

With studios advertising sale offers directly to consumers, more discount and grocery stores involved in self-through and rentals, and still other forms of competition, Joseph Tavakoli emphasizes that Movies & More simply has to work harder and keep trying new tactics.

One area the chain will certainly push is sell-through, says Joseph Tavakoli, who was impressed by all the talk of sales at the VSDA convention. He and Cohen originally planned to spend only one day at the Las Vegas meet, but they ended up roaming the aisles of exhibits an extra day. "We have to get more involved," says Joseph Tavakoli.

Movies & More is also experimenting with CD.

As things stand, the chain is poised for a second phase of growth, enriched by the advantages of being in five distinctly different neighborhoods in a manageable 30-mile circle. The three major partners can easily visit each of the stores and manage them in a hands-on style.

The stores are too far apart to capitalize on advertising a chain-wide identity, but the partners say this also presents advantages. Concepts can be tested on an individual-store basis.

After Joseph Tavakoli and second cousin Cohen, both 25, opened a store in West Los Angeles in late 1985, David Tavakoli, 37, offered an entree into the San Fernando Valley, where he had been operating a stereo and video hardware store.

Through David Tavakoli and his cousins Sina and Sam Rashidi, Mov- *(Continued on page 47)*

## Finding An L.A. Niche

LOS ANGELES Movies & More employs a number of marketing tactics in what is often called the most competitive home video market in the U.S.

With five stores dispersed throughout a 30-mile area that includes West Los Angeles and Woodland Hills, Calif., the chain emphasizes in-store merchandising rather than chainwide promotions and customizes programs to achieve various objectives.

The chain has developed a positioning motto that appears with the logo, even on building fronts: "Best seat in the house."

Two of the chain's stores, a 3-year-old Culver City unit and the

newest store in Beverly Hills, are open-display stores, allowing for elements of promotion and merchandising not found in the other stores, which have behind-the-counter stocking.

The move to open display, which is more of a capital expenditure than an investment in promotion, nevertheless has become a serious consideration. Open display not only impacts on store design, but on price as well. Its cost is estimated at between \$10,000 and \$20,000 per store.

Of a number of marketing strategies being tried, the one that partner Joseph Tavakoli is most proud *(Continued on page 47)*

## West Coast Vid, Philly City Gov't Sponsor Seminar

BY BRUCE HARING

NEW YORK West Coast Video and the Philadelphia city government will co-sponsor a seminar on everything you ever wanted to know about the home video industry Nov. 10 at the Barclay Hotel there.

Independent producers, investors, and anyone considering jumping into the video pool as a producer, manufacturer, or distributor are invited to attend, according to Gary Delfiner, West Coast Video national promotions director.

Video industry experts scheduled to appear at the seminar include Billboard retail editor Geoff Mayfield; Richard Abt, executive VP of West Coast Video; Richard Salvatore, VP of Schwartz Brothers/SBI Video; Michael Olivieri, president and CEO of Forum Home Video; Lawrence Kieves, president and CEO of Congress Video Group; and Steve Rodner, a partner in Pryor, Cashman, Sherman and Flynn, a New York law firm specializing in entertainment.

"We'll discuss a slew of topics, including packaging projects, learning the major players in the industry, distribution, financing, sponsorship, marketing, ancillary sales, and everything about the industry for those who aren't in," Delfiner says.

The event is scheduled to run from 9:30 a.m.-5 p.m.

Seminar fees, which include lunch, are \$75 in advance and \$100 at the door. Registration information is available from Janet Herrington, director of the Philadelphia Film Office, 215-686-2668.

## Instant Replay Bows S-VHS Translator VCR

Instant Replay Inc. of Miami has introduced a new Super-VHS Multistandard Image Translator VCR that incorporates such standard Super-VHS features as 420-line resolution, new head-switching circuits, digital index and address search, on-screen programming, and a 183-channel, direct-access remote control.

The company claims its model 77IT5S is the only Super-VHS VCR that will play both PAL and NTSC tapes in standard and VHS HiFi on most regular NTSC TVs. The unit also has a "tape economy" switch that allows the viewer to record on most regular VHS tapes in the Super-VHS mode. This enables users to enjoy the advantages of Super-VHS without having to buy Super-VHS tapes.

More information on the product is available from Instant Replay, 2951 S. Bayshore Drive, Miami, Fla. 33133; 305-448-7088.

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 Music by **JAMES NEWTON HOWARD** Produced by **ALAN BARNETTE** Written by **CHRISTOPHER CROWE** & **JACK THIBEAU** Directed by **CHRISTOPHER CROWE**

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Being a cop is tough. But in Saigon, 1968,  
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**OFF LIMITS**

Assigned to the U.S. Army's Criminal Investigations Detachment (CID), Saigon Division, in 1968, Buck McGriff (Willem Dafoe) and Albaby Perkins (Gregory Hines) are plainclothes cops who find that crimes of war are not confined to the front lines...

Investigating a series of brutal murders, Buck and Albaby discover a disturbing link between the victims... all had babies fathered by American service men. The evidence leads from neon-lit streets lined with bars, to the battlefields of Khe Sanh, to the dark tunnels of the Viet Cong.

**SALUTED BY CRITICS**

**"Fast and furious!"**

— David Sheehan, KNBC/L.A.

**"Gritty... well crafted."**

— Variety

**"Well-made, well-directed, well-acted."**

— Roger Ebert

**"A lot of fun."**

— David Denby, New York Magazine

**"I liked OFF LIMITS."**

— Joel Siegal, ABC/TV New York

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USA Today, Premiere, Video, Video Review and others.



Dealer Order Cut-off:

October 21st

Street Date:

November 10th

Catalog Number:

1657

**MOVIES & MORE**

(Continued from page 45)

ies & More now has one outlet in Woodland Hills in the teeming West Valley and another—new this year—in Reseda. Meanwhile, a large store in Culver City, which was opened in 1986, has served to test concepts that have been further refined in what is now the flagship and model store in Beverly Hills.

Among the decisions facing the chain is whether to open more stores in these areas or to branch out geographically. The partners also realize that a new management approach will be necessary. Only of late has the chain gone from a monthly dinner party for staff to what Joseph Tavakoli calls a "serious-type meeting with training sessions."

The partners say that expanding Movies & More would make a central warehouse necessary, and they would have to determine if direct buying makes sense. "We have had such support from Commtron. It would be hard to start direct," says Cohen, who also buys from two other distributors.

Although it is David Tavakoli who has experienced business disappointment, it is his brother who seems most prone to looking over his shoulder—this despite the fact that each of the three owners has managed to buy a Mercedes-Benz for his daily store visits. "I watch what the other stores are doing," Joseph Tavakoli says. "If everyone has a poor month, I don't worry. If it's just us, I worry."

**FINDING A NICHE**

(Continued from page 45)

of is hiring Jeff Cohen, whom he calls a "Video God." Cohen, an insurance salesman, is also a movie buff. On Friday evenings and Saturdays, he works the floor in the Beverly Hills store. Says Joseph, "It amazes us that even in Beverly Hills, people are just not that familiar with movies."

One current promotion is geared to stimulate early returns. Movies returned by 6 p.m. earn a stamp; six stamps are good for a free rental or an extended night on a regular rental.

To pump up midweek business, Wednesday is a "free" day. Movies rented on Tuesday are not due back until Thursday.

Movies & More has variable rental pricing. Older movies are 94 cents per night. Some movies are \$1.50; most are \$2. Consumers can pay \$44.50 in advance for 50 movie rentals, thus actually getting a rate of 89 cents per rental.

Movies & More does not charge for membership but does require a \$9.95 fee from customers who sign up without a credit card. "It's a kind of insurance for us that they don't walk away with a movie."

Emphasis on service finds the chain offering customers a choice of paying for rentals either in advance or upon return, a rare feature among home-video dealers.

After disappointing experiences with several advertising media, the chain now concentrates its cop ads in a simple four-page mailer.

EARL PAIGE

## Top Studios Join Holiday-Season Sales Promotion

BY BRUCE HARING

NEW YORK Home and Industrial Video of Lodi, N.J., has enlisted several big-name studios in its Holiday Express video-sell-through marketing campaign, a program designed to lure consumers into stores during the fourth quarter.

The Holiday Express campaign hopes to send swarms of consumers into video retail outlets to purchase tapes for holiday gifts. As an incentive, the campaign features a sweepstakes, with 100 electric train sets to be awarded to the winners.

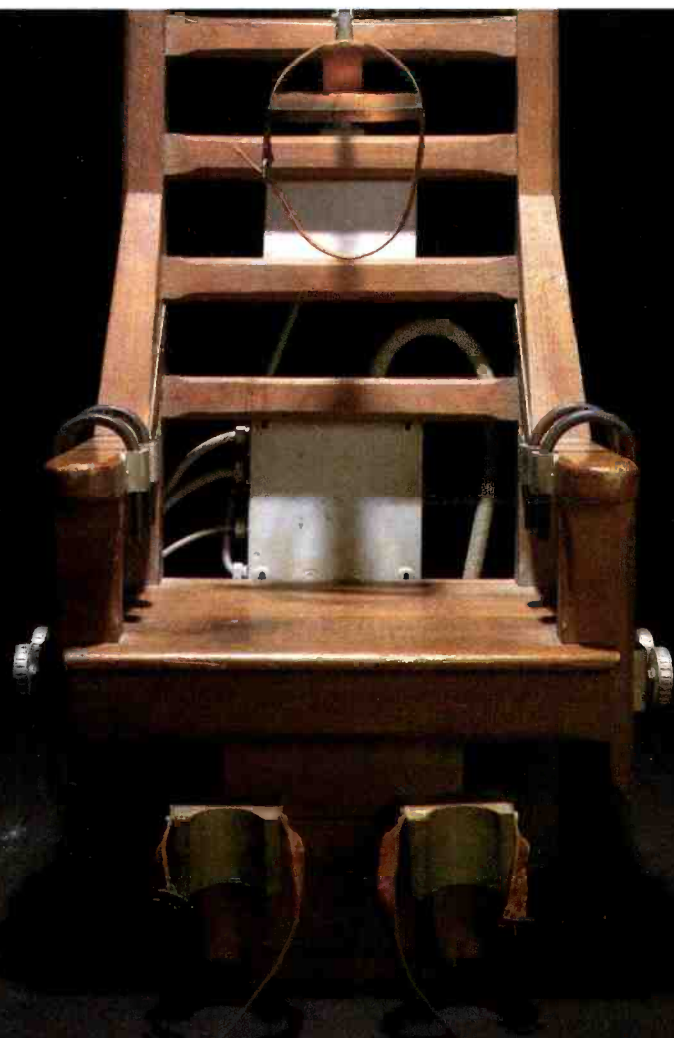
Consumer awareness for the program will be built through extensive newspaper and radio advertising in the New York market, according to Stu Sable, Home and Industrial Video national sales manager. The ad campaign will kick in sometime before Nov. 1.

"The ads will have product listed for sale, with dealer tags at the bottom rotated week by week," Sable says. "We'll be highlighting several titles in each ad, line-listing several others." Hit titles and back catalog will be featured during the campaign. Says Sable: "Everything and anything can sell at Christmas."

Studios supporting the program with advertising funds include Walt Disney/Touchstone Home Video, MCA Home Video, Warner Home Video, New Star, and Media Home Entertainment, which represents Media, Hi-Tops, and the Fox Hills labels.

Retailers wishing to participate in the advertising campaign need to order a minimum of \$3,000 of sell-through videos per location from the participating studio selections. Approximately 100 dealers had signed up as of the last week in September, Sable says.

More information on the campaign is available at 201-777-4700.

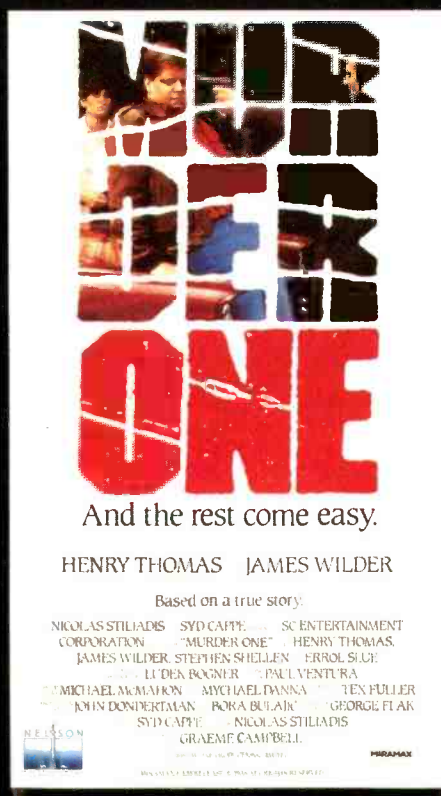


## The people who made this film possible still don't know how it ends.

In 1973, Carl Isaacs, his half brother Wayne Coleman, and fellow prison inmate George Dungee all went over the wall of a Maryland penitentiary. Just for fun, 15-year-old Billy Isaacs (Henry Thomas) joined his brothers on the run.

In thirteen days they terrorized twelve states and murdered eight people. Including six members of a Georgia farm family. One by one.

Now, they each await



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their fate on Death Row.

Told through Billy's eyes, this shocking film captures the horror of one of the bloodiest killing sprees in American history.

We can't tell you how it ends.

But we can tell you that you'll never forget it.

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# TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
			★★ NO. 1 ★★				
1	1	4	MOONSTRUCK ◊	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
2	2	5	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
3	3	8	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
4	5	3	BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Albert Brooks	1987	R
5	7	3	THE LAST EMPEROR ◊	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13
6	4	9	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R
7	6	6	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG
8	8	11	WALL STREET ◊	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R
9	9	9	D.O.A.	Touchstone Pictures Touchstone Home Video 698	Dennis Quaid Meg Ryan	1988	R
10	11	2	FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R
11	10	3	BEST SELLER	Orion Pictures Vestron Video 6026	James Woods Brian Dennehy	1987	R
12	NEW ▶		*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG
13	12	4	HAIRSPRAY	New Line Cinema RCA/Columbia Home Video 6-22882	Divine Ricki Lake	1988	PG
14	14	16	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R
15	13	13	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R
16	15	5	COP	Atlantic Releasing Corp. Paramount Home Video 12659	James Woods Leslie Ann Warren	1988	R
17	16	10	EDDIE MURPHY RAW	Paramount Pictures Paramount Home Video 32037	Eddie Murphy	1987	R
18	18	10	ACTION JACKSON	Lorimar Film Entertainment Lorimar Home Video 816	Carl Weathers Vanity	1988	R
19	NEW ▶		THE MILAGRO BEANFIELD WAR	Universal City Studios MCA Home Video 80796	Sonia Braga Chick Vennera	1988	R
20	21	15	OVERBOARD ◆	CBS-Fox Video 4746	Goldie Hawn Kurt Russell	1987	PG
21	17	14	NUTS	Warner Bros. Inc. Warner Home Video 11756	Barbra Streisand Richard Dreyfuss	1987	R
22	22	17	THROW MOMMA FROM THE TRAIN ◊	Orion Pictures Orion Home Video 8719	Danny DeVito Billy Crystal	1987	PG-13
23	23	6	FOR KEEPS	Tri-Star Pictures RCA/Columbia Home Video 6-27005	Molly Ringwald Randall Batinkoff	1988	PG-13
24	19	5	POLICE ACADEMY 5: ASSIGNMENT MIAMI BEACH	Warner Bros. Inc. Warner Home Video 11790	George Gaynes Michael Winslow	1988	PG
25	20	4	18 AGAIN	New World Entertainment New World Video A88006	George Burns Charlie Schlatter	1988	PG
26	24	8	BRADDOCK: MISSING IN ACTION III ◆	Cannon Films Inc. Media Home Entertainment M 942	Chuck Norris	1988	R
27	26	14	LIKE FATHER LIKE SON	Tri-Star Pictures RCA/Columbia Home Video 6-27001	Dudley Moore Kirk Cameron	1987	PG-13
28	27	2	BULLETPROOF	Cinetel Films, Inc. RCA/Columbia Home Video 6-20932	Gary Busey	1987	R
29	25	19	BABY BOOM ◆	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG
30	32	7	SATISFACTION	CBS-Fox Video 1655	Justine Bateman	1988	PG-13
31	30	13	HELLO AGAIN	Touchstone Pictures Touchstone Home Video 656	Shelley Long	1987	PG
32	29	8	THE MANCHURIAN CANDIDATE	MGM/UA Home Video M801369	Frank Sinatra Laurence Harvey	1962	NR
33	34	21	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
34	28	10	MOVING	Warner Bros. Inc. Warner Home Video 11789	Richard Pryor	1988	R
35	40	13	IRONWEED	Tri-Star Pictures Vestron Video 6022	Jack Nicholson Meryl Streep	1987	R
36	36	21	SOMEONE TO WATCH OVER ME	RCA/Columbia Pictures Home Video 6-20877	Tom Berenger Mimi Rogers	1987	R
37	31	22	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
38	38	10	PRINCE OF DARKNESS	Universal City Studios MCA Home Video 80761	Donald Pleasence Alice Cooper	1987	R
39	37	7	A NIGHT IN THE LIFE OF JIMMY REARDON	Island Pictures CBS-Fox Video 3855	River Phoenix	1987	R
40	35	2	CROSS MY HEART	Universal City Studios MCA Home Video 80782	Martin Short Annette O'Toole	1987	R

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

## VIDEO RETAILING

### VIDEO RELEASES

Symbols for formats are  
 ▲ = Beta, ♥ = VHS, and ◆ = LV.  
 Suggested list price, prebook cutoff, and street date are given when available.

**AFTER DARKNESS**  
 John Hurt, Julian Sands  
 ♥ Celebrity/\$79.95  
 Prebook cutoff: 10/4/88; Street: 10/18/88

**ALL STAR GOSPEL SESSION**  
 Music  
 ◆ HBO/\$19.99  
 Prebook cutoff: 10/6/88; Street: 10/26/88

**AND GOD CREATED WOMAN**  
 Rebecca DeMornay, Vincent Spano,  
 Frank Langella  
 ◆ Vestron/\$89.98  
 Prebook cutoff: 10/5/88; Street: 11/2/88

**ANNA**  
 Sally Kirkland, Paulina Porizkova  
 ◆ Vestron/\$89.98  
 Prebook cutoff: 10/5/88; Street: 11/2/88

**CHET ATKINS AND FRIENDS: MUSIC FROM THE HEART**  
 Music  
 ◆ HBO/\$19.99  
 Prebook cutoff: 10/6/88; Street: 10/26/88

**THE BLUE IGUANA**  
 Dylan McDermott  
 ◆ Paramount/\$89.95  
 Prebook cutoff: 10/7/88; Street: 10/26/88

**CANDY CLAUD & LOLLIPOP DRAGON**  
 Animated  
 ♥ Just For Kids/\$19.95  
 Prebook cutoff: 10/4/88; Street: 10/18/88

**CRYSTALSTONE**  
 Frank Grimes  
 ◆ Forum/\$79.98  
 Prebook cutoff: 10/7/88; Street: 10/26/88

**RODNEY DANGERFIELD: NOTHING GOES RIGHT**  
 Comedy  
 ◆ Orion/\$59.98  
 Prebook cutoff: 10/6/88; Street: 10/26/88

**FATS DOMINO AND FRIENDS: IMMORTAL KEYBOARDS OF ROCK 'N' ROLL**  
 Music  
 ◆ HBO/\$19.99  
 Prebook cutoff: 10/6/88; Street: 10/26/88

**DRACULA'S WIDOW**  
 Sylvia Kristel  
 ◆ HBO/\$79.99  
 Prebook cutoff: 10/6/88; Street: 10/26/88

**FAST BREAK**  
 Instructional  
 ♥ Celebrity/\$19.95  
 Prebook cutoff: 10/4/88; Street: 10/18/88

**GIRLS OF CLUB AMOUR**  
 Jean Luisi, Willeke Van Ammelro  
 ◆ Media/\$29.95  
 Prebook cutoff: 10/7/88; Street: 10/25/88

**GREAT MOMENTS IN COLLEGE FOOTBALL**  
 Sports  
 ◆ Vestron/\$29.98  
 Prebook cutoff: 10/5/88; Street: 11/2/88

**HANNA-BARBERA PERSONAL FAVORITES: ANIMAL FOLLIES**  
 Animated  
 ◆ Worldvision/\$29.95  
 Prebook cutoff: 10/3/88; Street: 10/20/88

**HANNA-BARBERA PERSONAL FAVORITES: THE FLINTSTONES**  
 Animated  
 ◆ Worldvision/\$29.95  
 Prebook cutoff: 10/3/88; Street: 10/20/88

**HANNA-BARBERA PERSONAL FAVORITES: HUCKLEBERRY HOUND AND FRIENDS**  
 Animated  
 ◆ Worldvision/\$29.95  
 Prebook cutoff: 10/3/88; Street: 10/20/88

**HANNA-BARBERA PERSONAL FAVORITES: JOHNNY QUEST**  
 Animated  
 ◆ Worldvision/\$29.95  
 Prebook cutoff: 10/3/88; Street: 10/20/88

**HANNA-BARBERA PERSONAL FAVORITES: YOGI BEAR**  
 Animated  
 ◆ Worldvision/\$29.95  
 Prebook cutoff: 10/3/88; Street: 10/20/88

**INVISIBLE KID**  
 Karen Black, Chynna Phillips, Jay Underwood  
 ◆ Media/\$79.95  
 Prebook cutoff: 10/7/88; Street: 10/26/88

**JFK REMEMBERED**  
 Documentary  
 ◆ Vestron/\$29.98  
 Prebook cutoff: 10/5/88; Street: 11/2/88

**RICH LITTLE: ONE'S A CROWD**  
 Comedy  
 ◆ Orion/\$59.98  
 Prebook cutoff: 10/6/88; Street: 10/26/88

**LIVE FROM WASHINGTON ... IT'S DENNIS MILLER**  
 Comedy  
 ◆ Vestron/\$39.98  
 Prebook cutoff: 10/5/88; Street: 11/2/88

**MAN IN THE SILK HAT**  
 Max Linder  
 ◆ Cinematheque Collection/\$59.95  
 Prebook cutoff: 10/7/88; Street: 10/25/88

**MEMORIAL DAY**  
 Mike Farrell, Danny Glover, Shelley Fabares  
 ◆ Media/\$79.95  
 Prebook cutoff: 10/7/88; Street: 10/25/88

**PERMANENT RECORD**  
 Alan Boyce  
 ◆ Paramount/\$89.95  
 Prebook cutoff: 10/7/88; Street: 10/26/88

**PHANTOM OF DEATH**  
 Michael York, Donald Pleasance  
 ◆ Vidmark/\$79.95  
 Prebook cutoff: 10/13/88; Street: 11/2/88

**PLAIN CLOTHES**  
 Arliss Howard  
 ◆ Paramount/\$89.95  
 Prebook cutoff: 10/7/88; Street: 10/26/88

**TAKE TWO**  
 Frank Stallone, Grant Goodeve, Robin Mattson  
 ◆ Academy/\$79.95  
 Prebook cutoff: 10/17/88; Street: 11/10/88

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

### NARM OPERATIONS CONFERENCE

(Continued from page 45)

NARM's committee formulated a recommendation to manufacturers on optimum placement of the UPC bar code.

To date, Nermyr says the only manufacturer to comply with the suggested standard—the upper right-hand corner of a video box—is Walt Disney Co./Buena Vista Home Video. Nermyr notes that the recommended placement allows retailers to take inventories in their stores without having to completely remove a tape from its shelf.

Nermyr holds high hopes for the expanded responsibilities that the enlarged committee can embrace and expresses optimism that the upcoming conference will add to the group's momentum.

"The most obvious thing that's going to come out of this conference is that four of the six [major

music distributors] and four or five of the [music] retailers have really seen the benefit of moving along with these programs. That's what we have to keep driving home to the management of these companies—the additional benefits that they'll realize from the investment," Nermyr says.

The three-part presentation at the conference will include segments by Jim Belson, president of Los Angeles-based software and systems vendor Bonafide Systems, who will discuss point-of-sale programs, and by Dennis Young, president of Atlanta-based vendor Young Systems Limited, who will speak about telecommunications. That program will conclude with a discussion of "Teleprocessing From A Manufacturer's View," conducted by representatives from WEA and CBS Records.

# BILLBOARD SPOTLIGHTS

## THE SECOND ANNUAL AMERICAN VIDEO CONFERENCE

### A FOCUS ON SPECIAL INTEREST AND MUSIC VIDEO

**Billboard TOP SPECIAL INTEREST VIDEOCASSETTES SALES**  
 Compiled from a national sample of retail store sales reports.

WEEK	WEEK ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Price	Notes
1	1	RECREATIONAL SPORTS™	Workstation Enterprises Inc. 2001	14.95	Easy to follow guide for the beginning golfer.
2	2	GOLF MY WAY WITH JACK NICKLAUS	NFL Films Video	14.95	Jack Nicklaus' golfing techniques.
3	3	THE BEST OF THE FOOTBALL FOLLOWS	20 Communications 12 0009	14.95	Best of the NFL's greatest players.
4	4	AUTOMATIC GOLF	Lorimar Home Video 103	14.95	Learn to play golf with this automatic system.
5	5	DORY ON GOLF	NFL Films Video	14.95	Dory the dog teaches golf.
6	6	WARREN MILLER'S LEARN TO SKI	Best Film & Video Corp. 81102	14.95	Warren Miller's ski instruction.
7	7	SOCCER FOR EVERYONE VOLUME 1	ME Sportsman's Video	14.95	Learn soccer basics.
8	8	NFL DYNASTY COURSE	Best Film & Video Corp. 81102	14.95	NFL dynasty course.
9	9	REC ON ROUNDBALL	QMI Video	14.95	Roundball instruction.
10	10	SUCCESSFUL WHITE-TAIL DEER HUNTING	Karter Video	14.95	White-tail deer hunting guide.
11	11	ARNOLO PALMER: PLAY GREAT GOLF	QMI Video	14.95	Arnold Palmer's golf techniques.
12	12	SKI MAGAZINE'S LEARN TO SKI	Karter Video	14.95	Ski magazine's ski instruction.
13	13	THE SUPERFANT HIGHER VS. THE SUPERFANT LOWER	QMI Video	14.95	Superfant series.

**Billboard TOP MUSIC VIDEOCASSETTES**  
 Compiled from a national sample of retail store sales reports.

WEEK	WEEK ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Price	Notes
1	1	THE MAKING OF THE 'TOULOUSE GREY' VIDEO AND MORE	SW 5700	12.95	Toulouse Greys.
2	2	STING: THE VIDEOS PART 1	SW 5700	12.95	Sting's videos.
3	3	CONTROL: THE VIDEOS PART 1	SW 5700	12.95	Janet Jackson's Control.
4	4	R.E.M. "SUCCUMBS"	SW 5700	12.95	R.E.M.'s videos.
5	5	AEROSMITH'S SCRAM	SW 5700	12.95	Aerosmith's videos.
6	6	GRACELESS CONCEPTS	SW 5700	12.95	Paul Simon's videos.
7	7	THE DOORS: HOLLYWOOD	SW 5700	12.95	The Doors' videos.
8	8	ONE REBORN	SW 5700	12.95	Anita Baker's videos.
9	9	ISS EXPOSED A	SW 5700	12.95	Kiss' videos.
10	10	SPYRY WHEN MET	SW 5700	12.95	Don Juan's videos.
11	11	TY CRUE UNCENSORED A	SW 5700	12.95	Ty Crue's videos.
12	12	THE VIDEOS A	SW 5700	12.95	Janet Jackson's videos.
13	13	RED ROCKS	SW 5700	12.95	Redd Foxx's videos.
14	14	AROUND A	SW 5700	12.95	Arrested Development's videos.
15	15	E VIDEO	SW 5700	12.95	E! Channel's videos.
16	16	THE VIDEOS B	SW 5700	12.95	Janet Jackson's videos.

**Billboard TOP SPECIAL INTEREST VIDEOCASSETTES SALES**  
 Compiled from a national sample of retail store sales reports.

WEEK	WEEK ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Price	Notes
1	1	HEALTH AND FITNESS™	SVC-ACA Video Pro	14.95	General fitness.
2	2	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	ACA Video Pro	14.95	Jane Fonda's workout.
3	3	JANE FONDA'S NEW IMPACT AEROBIC WORKOUT	ACA Video Pro	14.95	Jane Fonda's workout.
4	4	RICHARD SIMMONS AND THE SILVER FOXES	ACA Video Pro	14.95	Richard Simmons' workout.
5	5	GALLANETICS	ACA Video Pro	14.95	Gallanetics workout.
6	6	JANE FONDA'S PRIME TIME WORKOUT	ACA Video Pro	14.95	Jane Fonda's workout.
7	7	KATY SMITH'S BODY BASICS	ACA Video Pro	14.95	Katy Smith's workout.
8	8	JAZZERISE	ACA Video Pro	14.95	Jazzercise workout.
9	9	KATY SMITH'S ULTIMATE WORKOUT	ACA Video Pro	14.95	Katy Smith's workout.
10	10	DONNA HILLS: THE EYES HAVE IT!	ACA Video Pro	14.95	Donna Hills' workout.
11	11	JANE FONDA'S P. B. & R. WORKOUT	ACA Video Pro	14.95	Jane Fonda's workout.
12	12	RICHARD SIMMONS' CHALLENGE	ACA Video Pro	14.95	Richard Simmons' workout.
13	13	EVERDAY FABRIL FITNESS WITH RICHARD SIMMONS	ACA Video Pro	14.95	Richard Simmons' workout.
14	14	RACHEL: TOTAL BEAUTY AND CHALLENGE	ACA Video Pro	14.95	Rachel's workout.
15	15	JANE FONDA'S WORKOUT	ACA Video Pro	14.95	Jane Fonda's workout.
16	16	20 MINUTE WORKOUT	ACA Video Pro	14.95	20 Minute Workout.

**Billboard BUSINESS AND EDUCATION™**  
 \*\* NO. 1 \*\*

WEEK	WEEK ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Price	Notes
1	1	REPORTS: HOW TO BUY CONDO, OR CO-OP	Karl Lorimar Home Video 079	14.95	Real estate reports.
2	2	CONSUMER REPORTS	Paramount Pictures	14.95	Consumer reports.
3	3	KIDS, SAFE KIDS	Paramount Pictures	14.95	Child safety.
4	4	LEARN SPANISH	Karl Lorimar Home Video 060	14.95	Learn Spanish.
5	5	LEARN FRENCH	Karl Lorimar Home Video 059	14.95	Learn French.
6	6	LEARN ITALIAN	Karl Lorimar Home Video 058	14.95	Learn Italian.
7	7	LEARN GERMAN	Karl Lorimar Home Video 057	14.95	Learn German.
8	8	SAT REVIEW	Random House Home Video	14.95	SAT review.
9	9	USE YOUR IBM PC-IN TEN DAYS	Random House Home Video	14.95	IBM PC tutorial.
10	10	PLAN A PERFECT WEDDING	Callabod Morningstar Basic Workstation Home Video	14.95	Wedding planning.
11	11	FINANCIAL STRATEGIES 1	Esquire Video 1500200	14.95	Financial strategies.
12	12	STAY AT HOME	Morris Video	14.95	Home video.
13	13	WOLFGANG PUCK'S VIDEO TAX GUIDE	Walt Disney Home Video 736	14.95	Tax guide.
14	14	TOO SMART FOR STRANGERS	Esquire Video 1500230	14.95	Smart living.
15	15	PERSUASIVE SPEAKING	McGraw-Hill Video Productions	14.95	Public speaking.
16	16	HOW TO MAKE A SPEECH	McGraw-Hill Video Productions	14.95	Public speaking.

**Billboard HOBBIES AND CRAFTS™**  
 \*\* NO. 1 \*\*

WEEK	WEEK ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Price	Notes
1	1	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	14.95	Cooking.
2	2	CARE DECORATING	J2 Communications	14.95	Home decor.
3	3	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	14.95	Cooking.
4	4	VIDEO AQUARIUM	The Video Naturals Co.	14.95	Aquarium.
5	5	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	The Video Naturals Co.	14.95	Cooking.
6	6	MADE EASY-ELECTRICAL	Warner Home Video 34025	14.95	DIY.
7	7	LAURA MCKENZIE'S TRAVEL TIPS HAWAII	Lorimar Home Video 073	14.95	Travel.
8	8	JULIA CHILD: SOUPS, SALADS, AND BREAD	Republic Pictures Corp. 117352-1	14.95	Cooking.
9	9	YES YOU CAN MICROWAVE	Random House Home Video	14.95	Cooking.
10	10	VIDEO FIREPLACE	JCI Video Inc. JCI Video 8200	14.95	Fireplace.
11	11	THE SIGHTS AND SOUNDS OF HAWAII	The Video Naturals Co.	14.95	Travel.
12	12	LEARNING TO SEW	International Travel Networks	14.95	DIY.
13	13	BLUE RIBBON VEGGIES	Learn By Video	14.95	Cooking.
14	14	HUGH JOHNSON'S HOW TO ENJOY WINE	Morris Video 602	14.95	Wine.
15	15	SPAGO: COOKING WITH WOLFGANG PUCK	Simon & Schuster Video	14.95	Cooking.

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## Record World Concentrates On Customer Service, Internal Theft

BY GEOFF MAYFIELD

TEANECK, N.J. Although changes have been—and will continue to be—the order of business for the 70-store Record World chain, the company's recent convention showed management is equally concerned with effecting a return to certain basics.

Like most companies involved in music retail operations, Record World parent Elroy Enterprises is taking a hard look at means by which it can improve its overall profit performance. Thus, when the Roslyn, N.Y.-based chain staged its annual conclave Sept. 16-19 at Loews Glenpointe Hotel here, the agenda stressed attention to customer service and internal shrinkage (Billboard, Oct. 1). And, the store managers in attendance were told to expect

continued direction on those two priorities.

"You're going to hear about nothing but customer service and security this fall," said VP of retail stores Mike Collins in his opening remarks.

Collins noted that since most of Record World's competitors essentially offer the same products, consumer satisfaction can spell the difference between whether a shopper buys from Record World or one of its rivals. As for security, Collins promised the web will be "very, very aggressive" about internal theft, although neither he nor anyone else in management offered any concrete indication that such losses have increased over years past. (Last year's convention focused on external theft.)

To help realize these goals the agenda placed emphasis on another management staple: employee motivation. To that end, a seminar led by area supervisors Kenny Friedman and Lenny Cosimano and director of human resources Ellen Weiss outlined a seven-part guide on motivation for store managers. Their recommendations:

- Establish clear goals.
- Practice effective communication.
- Properly utilize the company's recently installed employee-of-the-quarter program, which recognizes outstanding efforts in each store.
- Lead by example.
- Establish customer satisfaction as a primary goal.
- Be a good listener.

• Create and reinforce a "We are family" atmosphere.

The session on customer service—led by area supervisor Garry McCallum and senior store managers Debi Castagna, Rob Waters, and Mark Santivenre—advised managers to break stores into zones, assigning staffers to specific areas of the store with specific tasks that need to be accomplished in those areas. Above all, however, the foursome stressed that service should be each employee's prime mandate.

"If an employee has a specific task, like counting [inventory] sleeves, he should be reminded that customer service comes first," said Castagna.

McCallum noted that in order to realize superior customer service, managers should recruit employees whose personalities are prone to such skills. "You want bubbly people," he said. McCallum added that if applicants seem shy during the beginning of an interview, the manager should "give them a chance to warm up" before making such an evaluation.

Once applicants have been hired, proper training is essential, said Waters and Santivenre. Waters stressed that customer-service training is "a task that cannot be delegated" to others in a store's staff.

People skills were also emphasized at two separate seminars on internal security. One was led by area supervisors Sue Cangelosi and Wayne Olsen, the other by area supervisor Dotty Britton and senior store manager Bill Cowan.

"I get real crazy when we pay someone to steal from us," said Britton. "If someone off the street steals a CD, I don't like to lose the CD, but we aren't paying him."

The tandem seminars sought to analyze the reasons that employees are tempted to steal product from a music store, i.e., "I have to keep my

friends happy" or "I'd never steal from my manager; I'm stealing from this big conglomerate called Record World." The responses in these sessions were gleaned from actual cases wherein employees had been apprehended for theft.

The session offered a wealth of common-sense precautions that managers can take to reduce the threat of internal shrink, such as limiting the availability of store keys to managers and assistant managers only, astutely keeping track of employees who seem to commit an extraordinary amount of overruns or handle unusually large amounts of exchanges or special orders, keeping back rooms clear so that merchandise can't be hidden there, and making sure that responsibilities are rotated so that certain employees are not relegated to the same "dirty jobs" day after day.

Britton also noted that managers should not be overly occupied with employees whom they do not trust. She said the natural tendency for managers is to give such employees fewer chances to steal while giving little or no scrutiny to those with whom they feel comfortable.

VP Collins subscribes to the estimate by retail experts that 65% of losses in U.S. stores are due to internal shrinkage, and his call for a full-court press against theft does not appear to be an idle threat.

Elroy has purchased a get-tough videotape about internal theft from a British department store chain, Downey's, which prosecutes and fires any employee involved in store theft. The video, which portrays three examples of that chain's policy in action, will be circulated to all Record World and Square Circle stores. Its not-so-subtle message: Elroy will not tolerate theft, even in cases where the take appears to be minor.

### CONVENTION CAPSULES

**CHANGING OF THE GUARD:** During his welcoming message at Elroy Enterprises' Sept. 16-19 convention, president Roy Imber cited the increased roles that his two sons are now playing in the 30-year-old company. "I'm becoming known as the father of Bruce and Mitch. Just a couple of years ago they were called my sons," he said.

Declaring that the company is in "good hands," the older Imber added, "I only hope that 30 years from now, my sons can get up here and be able to say the same about the next generation."

**THIRTYSOMETHING:** In addition to Roy Imber's 30th anniversary in music retailing and Elroy's 30th year in business, notable milestones acknowledged during product presentations at this Teaneck, N.J., meet include the 30th anniversary of Warner Bros. Records and the 40th anniversary of Atlantic Records. Paul Smith, senior VP and GM of sales for CBS Records, noted that 1988 also marks the 30-year mark in his career.

"I've dealt with three generations of Imbers: Jack, Roy, and now Bruce and Mitch," said Smith. "I can honestly say with all sincerity, there ain't no better customer."

CBS and BMG Distribution each gave Imber a trophy to recognize his 30th year.

**HATS OFF** to CBS for delivering one of the most entertaining product presentations you'd hope to see at any retail chain's convention. Along with the expected menu of assorted videoclips, the video program included several humorous vignettes about Elroy's relationship with the distributor. For example, a scene describing how buying decisions are made showed director of purchasing Steve Lerner and his buyers playing craps with CBS salesmen. Another, describing how ad dollars are solicited, showed senior director of advertising and promotions Phyllis Purpero wearing a Cleopatra-type gown, lounging in a harem setting, as CBS branch manager Ron Picolo bickers and begs for dollars and product placement. "That will get you halfway into the chain," she says of his opening proposal.

Several store managers and management staffers took part in the video, which took eight hours to shoot. Mitch Imber wrote most of the script.

**HAVE SOME FUN:** CBS wasn't the only vendor that sought to spruce up its product session. MCA Records hired a magician to open and close its segment, while CEMA hired a Rent-A-Yenta, who claimed to be the grandmother of Richard Marx, to punctuate its program. The yenta kibitzed with several Elroy staffers. After telling Steve Lerner and buyer Dean Fine that the chain needs to buy more Marx units, she said, "I have just four words for you two: returns, returns, returns, returns."

**SPINNING WHEEL:** How do you take a potentially boring seminar topic like motivation and round it into a fun session that invites attention and participation? At the last minute, area managers Lenny Cosimano and Kenny Friedman and director of resources Ellen Weiss borrowed television's "Wheel Of Fortune" format to conjure up "wheel of motivation," in which each of the lesson's seven key points became an answer to the game's puzzle. Watch out, Pat and Vanna!

**SPORTS SECTION:** Sports enthusiasts in the Elroy crowd were excited by other guests lodged at the Loews Glenpointe Hotel during the weekend of the record-store chain's convention. On Sept. 17, the National Football League's New York Jets spent the night here prior to their Sept. 18 blowout of the Houston Oilers.

On the evening of Sept. 18, the American League's New York Yankees camped at the hotel. The Yanks were a bit dejected, having just lost three of four to the division-leading Boston Red Sox, although Elroy delegates found that outfielder Gary Ward managed to offer friendly greetings. Among the more subdued ballplayers spotted in the lounge: Dave Winfield, Tommy John, Rickey Henderson, and Jack Clark.

**HAPPY BIRTHDAY:** Since the convention took place less than a week after Roy Imber's birthday, he received numerous birthday greetings throughout the weekend. At the conclusion of BMG's presentation, two up-and-coming artists, Vendetta/A&M's Denise Lopez and RCA's Grayson Hugh, joined voices for a duet of "Happy Birthday," with Hugh also accompanying on piano.

**TAYLOR MADE:** Arista starlet Taylor Dayne made a stop here before making her way to a Sept. 17 concert at a New Jersey venue. She thanked the Elroy crew for helping make a "dream come true." Turning to Arista VP of sales Jim Cawley, Dayne said, "I'm one of those annoying artists who know what's going on out there, so I make a lot of calls to this man."

Cawley reminded delegates that the last Arista artist who appeared at a Record World meet, three years ago, soon went on to become a record-setting hit maker. Her name: Whitney Houston.

**UP FOR ADOPTION:** "Let's do lunch" was the invitation made by EMI's Jane Wiedlin during CEMA's presentation, but before that, she showed her street smarts. "I know how important retail can be to an artist," Wiedlin said. "Sometimes someone will make someone a personal project and really work to break an artist, so if anyone's looking for a candidate—I'm available."

Following lunch, the former Go-Go spent more than half an hour signing autographs.

**TOP DOG:** Mike Morrissey of Allentown, Pa., won the  
(Continued on page 53)



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## RETAIL TRACK



by Earl Paige

**DAT STORES? DAT'S RIGHT:** Yes, stores specializing in DAT are coming on strong. **DAT Store** in L.A. suburb Santa Monica has been open about a month. Principals at **DAT Store**, also a wholesaler, say they are supplying **Ralph Nunziata** in New York, who plans on opening a store in the West Village inside **Disc-O-Rama**, a prerecorded software outlet. Nunziata, 42, says his background is in free-lance video production.

Most skepticism about DAT stores centers on the small player base deriving from the U.S. industry-wide nervousness surrounding DAT. Nunziata says there is an educational phase necessary. "Most people associate gray market players as being substandard, or worse, imitations." Actually, the players are for the most part Sony units that simply are imported via firms that are not authorized Sony wholesalers. "We will fully warrant all our players," says Nunziata.

Among those who think the time is at hand for exclusive DAT stores, similar to the CD-only outlets that sprang up during the past three years, is **Jerry Stine**, marketing director at **Delta Music**, which, counting **Capriccio** and **Jazzline**, offers 45 titles at a wholesale of \$19.40. "All the musicians we deal with have DAT players," says Stine, adding one sardonic note. "Unfortunately for us, most of the controversy about DAT has subsided."

**CONVENTION CRUNCH:** Vendors who feel as though life these days is an airport corridor to Gate B, as one account after another holds its convention, can

take heart. They will have the drill down pat for next year, when there will be even more conclaves. "We're just starting to plan our first convention," says **Robin Wolfson**, director of promotions and merchandising at 30-store **Kemp Mill Records**, Beltsville, Md.

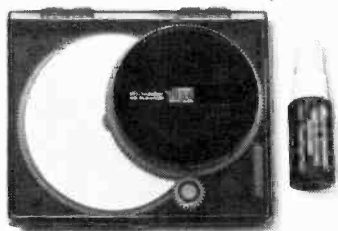
**AT THE SHOPPING CENTER:** The definition of a "power center" will be explored from numerous angles in a seminar at the annual fall convention of the **International Council Of Shopping Centers** in San Antonio, Texas, Oct. 16-18. As for power centers: How many destination tenants does it take to create one? How many small tenants can the anchors support? What are the necessary consumer demographics? What is the ideal tenant mix? When is location the most critical factor? Under what circumstances can a power center compete with a conventional mall next door? Want more info? Contact ICSC, 665 Fifth Ave., New York, N.Y. 10022 or 212-421-8181.

**KEEP ON TRUCKIN':** That's what **Oliver Trucking Corp.** hopes the prerecorded-home-entertainment industry keeps on doing, according to **James Stiegelmeier**, VP. Noting some trends, he says audio shipments "keep coming down in size. The new return policies are making chains buy much more realistically." At the same time, as one-stops continue offering fill-in service to chains, longer hauls are required. "Length of haul is a critical factor," he says in terms of considering truck service or UPS "or maybe even postal." It's all becoming crucial enough for one-stops to take a closer look.

On a related note, a session called "Alternatives To UPS" is set for the one-stop portion of the **National Assn. of Recording Merchandisers Wholesale Conference** in Palm Springs, Calif., Oct. 23-27.

*Has your store or chain had some promotions go awry or turn into unexpected winners? Call Earl Paige at Retail Track: 212-273-7040.*

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FOR WEEK ENDING OCTOBER 8, 1988

Billboard

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## TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★★ NO. 1 ★★	
1	1	1	22	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
2	2	2	31	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
3	4	4	9	BOBBY MCFERRIN SIMPLE PLEASURES	EMI-MANHATTAN E2-48059
4	<b>NEW</b>		1	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
5	5	5	57	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
6	3	3	14	STEVE WINWOOD ROLL WITH IT	VIRGIN 2-90946
7	6	7	3	METALLICA ... AND JUSTICE FOR ALL	ELEKTRA 2-60812
8	7	6	8	LITTLE FEAT LET IT ROLL	WARNER BROS. 2-25750
9	10	14	47	INXS KICK	ATLANTIC 2-81796
10	8	11	6	SOUNDTRACK COCKTAIL	ELEKTRA 2-60806
11	12	16	4	UB40 LABOUR OF LOVE	A&M CD 4980
12	11	8	7	THE ROBERT CRAY BAND DON'T BE AFRAID OF THE DARK	HIGHTONE/MERCURY 834 923 2/POLYGRAM
13	9	10	13	ROBERT PALMER HEAVY NOVA	EMI-MANHATTAN E2-48057
14	13	12	47	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
15	17	17	4	VARIOUS ARTISTS FOLKWAYS	COLUMBIA CK 44034
16	14	9	8	HUEY LEWIS & THE NEWS SMALL WORLD	CHRYSALIS VK 41622
17	15	15	19	SADE STRONGER THAN PRIDE	EPIC EK 44210/E.P.A.
18	24	25	6	THE SUGARCUBES LIFE'S TOO GOOD	ELEKTRA 2-60801
19	28	—	2	THE SMITHS RANK	SIRE 2-25786/WARNER BROS.
20	16	13	14	ELTON JOHN REG STRIKES BACK	MCA MCAD 6240
21	27	29	3	JONATHAN BUTLER 7TH AVENUE	PROJAZZ CDJ 675
22	21	26	25	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
23	25	24	23	10,000 MANIACS IN MY TRIBE	ELEKTRA 2-60738
24	<b>NEW</b>		1	INFORMATION SOCIETY INFORMATION SOCIETY	TOMMY BOY 2-25691/REPRISE
25	<b>NEW</b>		1	ANTHRAX STATE OF EUPHORIA	ISLAND 2-91004/ATLANTIC
26	19	18	18	VAN HALEN OUB12	WARNER BROS. 2-25732
27	RE-ENTRY			BASIA TIME AND TIDE	EPIC EK 40767/E.P.A.
28	20	28	55	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
29	30	19	25	GLORIA ESTEFAN/MIAMI SOUND LET IT LOOSE	EPIC EK 40769/E.P.A.
30	26	21	5	GLENN FREY SOUL SEARCHING	MCA MCAD 6239

## ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ♣=Simultaneous release on CD.

### POP/ROCK

#### BILLY ALWAYS Watch Out

♣ LP Epic FE-44332/NA  
CA FET-44332/NA

#### JON ASTLEY Compleat Angler

♣ LP Atlantic 81882-1/NA  
CA 81882-4/NA

#### BON JOVI New Jersey

♣ LP Mercury 836 345-1/NA  
CA 836 345-4/NA

#### BOOTSY What's Bootsy Doin'

♣ LP Columbia FC-44107/NA  
CA FCT-44107/NA

#### JOHNNY CASH Water From The Wells Of Home

♣ LP Mercury 834 778-1/NA  
CD 834 778-4/NA

#### CHANNEL 2 Slammin' At Eleven

♣ LP Wing/PolyGram 837 388-1/NA  
CA 837 388-4/NA

#### CRIME & THE CITY SOLUTION Shine

♣ LP Restless 771402/NA  
CA 771402/NA

(Continued on next page)

## CONVENTION CAPSULES

(Continued from page 51)

chain's manager-of-the-year award. Morrissey also won his region's top-manager honors and was one of four winners in a CBS merchandising contest. His total take for the sweep was nearly \$1,000.

The others who earned manager-of-the-region awards were Tom Franzese, Helen Haltigan, Brad Rossi, Mary Lynch, Renee Davis, Jason Ball, and David Jaynes.

**WINNERS' CIRCLE:** The meet's concluding session included the presentation of five special achievement awards in four categories. Winners included Mike Brigandi for best payroll control, Ron Tedesco for highest gross profit, and Rob Waters for highest sales volume. Mary Lynch and Don Kamps tied for highest sales increase.

**LOYAL LEAGUE:** Dean Fine received an award recognizing his decade of service to the company. Five-year awards were given to managers Helen Haltigan, Jennifer Laudenschlager, Roz Lusby, Rich Bliss, and Jim Prenger and to senior store manager Joe Hoffman. Receiving their five-year plaques in absentia were assistant managers Lee Anne Lowney and Caren Havekost and classical manager Peter Muhr.

GEOFF MAYFIELD

**NARM readies for its operations confab . . . see page 45**

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AG1988

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## Route Gets New Guide; New World Flies, SPV Dies

BY BRUCE HARING

**IN CASE YOU MISSED** the footnote on last week's column, there's been a changing of the Grass Route guard. My direct number at Billboard is 212-536-5036; the best days to call are Thursday and Friday between 9:30 a.m. and 6:30 p.m., but please feel free to ring any time if you've got some hot news that can't wait.

In order to better serve your company, we're inaugurating a new column category called "In The Mail." Space permitting, we'll detail new releases that cross the Grass Route desk, just to let you know that your precious cargo has indeed arrived at Billboard's office.

Besides keeping in touch with the

traditional Grass Route fare, we hope to further increase retail and marketing coverage. Let us know what's moving out the door, new marketing tips, and general news. Buzz lists are especially welcome.

**SPV UPDATE:** In last week's Grass Route, we promised major news from SPV Records of Bellmore, N.Y. As it turns out, the German-based distributor/label operation has undergone something of a shake-up after an attempted management buyout collapsed. For now, Joe Leonard and Steven Matti, formerly with SPV, have split and formed **New World**, a distributing and import firm. Familiar names in the new company include Jim Matthews, Lynn Schwartz, and Mike Corsione. The phone isn't

being answered at SPV's Bellmore base.

**SEEDS AND SPROUTS:** **Mute Records**, the largest U.K. indie, has agreed to a distribution deal with **Enigma**, its U.S. equivalent. Some of



Mute's titles will be released through Enigma's CEMA distribution, while others will find their way to the market through **Restless Records'** distribution system. The deal comes on the eve of Mute's 10th anniversary; such artists as **Depeche Mode**, **Erasure**, **Wire**, **Nick Cave**, **Yazoo**, and **Nitzer Ebb** have appeared under the Mute umbrella... **ROIR**, previously an all-cassette label, is close to concluding a deal with **Important Records'** new **In Effect** label for licensing of a CD

version of the **Bad Brains'** latest self-titled release. **ROIR** president Neil Cooper says his label will be licensing selected back catalog titles in the future but will retain all DAT rights. Negotiations are also under way overseas through separate entities for CD releases from the **New York Dolls** and the **Fleshtones**... **Olivia Records**, the Oakland, Calif., label devoted to feminist artists, will hold an international celebration of its 15th anniversary Nov. 25 at Carnegie Hall in New York, with an anniversary ball to follow at the Waldorf-Astoria Hotel. The label has been holding anniversary concerts around the country this year.

Expected to hit the stage Nov. 25 are **Cris Williamson** and band, **Lucie Blue Tremblay**, **Deidre McCalla**, **Tret Fure** and band, **Nancy Vogl**, and **Dianne Davidson** and band. Limited sponsorship tickets of \$100 each include special orchestra seating and admission to the ball. Concert ticket prices are \$40, \$35, and \$25. An-

niversary ball tickets are \$40 with advance concert ticket purchase or \$50 at the door. Tickets are available by sending a check or money order to Olivia Records, 4400 Market St., Oakland, Calif. 94608. Include a self-addressed, stamped envelope. Credit-card orders may be placed at 415-655-0364 from 9:30 a.m.-5:30 p.m. PST. Concert tickets only are available through the Carnegie Hall box office... **Chip Davis'** new **American Gramophone** holiday album, "A Fresh Aire Christmas," has blasted out of the box with advance sales of 718,000, according to a label spokesman. Davis, the major-domo behind **Mannheim Steamroller**, moved over 1 million units with his first Christmas offering four years ago. The new record features musicians from the Chicago Symphony Orchestra and the Eastman School of Music as well as the Cambridge Singers conducted by John Rutter. "A Fresh Aire Christmas" will hit the streets Oct. 10  
(Continued on page 57)

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### ALBUM RELEASES

(Continued from preceding page)

#### DEAR MR. PRESIDENT Dear Mr. President

▲ LP Atlantic 81880-1/NA  
CA 81880-4/NA

#### DREAM PATROL Phoning The Czar

▲ LP Pasha FZ-44340/NA  
CA FZT-44340/NA

#### DIAMANDA GALAS You Must Be Certain Of The Devil

▲ LP Restless 771403/NA  
CA 771403/NA

#### FISHBONE Truth & Soul

▲ LP Columbia FC-40891/NA  
CA FCT-40891/NA

#### KOREANA Hand In Hand

LP Polydor 836 111-1/NA  
CA 836 111-4/NA

#### ZIGGY MARLEY & THE MELODY MAKERS Time Has Come... The Best Of Ziggy Marley & The Melody Makers

▲ LP EMI E1-90952/NA  
CA E4-90952/NA

#### MATT BIANCO Indigo

▲ LP Atlantic 81878-1/NA  
CA 81878-4/NA

#### THE MISFITS Walk Among Us

▲ LP Ruby 1-25756/NA  
CA 4-25756/NA

#### ROUGHHOUSE Roughhouse

▲ LP Columbia FC-44178/NA  
CA FCT-44178/NA

#### SANTANA Viva Santana

▲ LP Columbia C3X-44344/NA  
CA (2CS)X2T-44344/NA

#### FRANK SINATRA Sinatra Rarities

▲ LP Columbia FC-44236/NA  
CA FCT-44236/NA

#### SPOONS Vertigo Tango

▲ LP Mercury 836 344-1/NA  
CA 836 344-4/NA

#### SWEET OBSESSION Sweet Obsession

LP Epic FE-44419/NA  
CA FET-44419/NA

#### PETER TOSH The Toughest

▲ LP Capitol C1-90201/NA  
CA C4-90201/NA

#### FRANK TOVEY Civilian

▲ LP Restless 771401/NA  
CA 771401/NA

#### VENGEANCE Vengeance

LP Columbia FC-44310/NA  
CA FCT-44310/NA

#### VOICE OF THE BEEHIVE Let It Bee

▲ LP London 828 100-1/NA  
CA 828 100-4/NA

#### KIM WILDE Close

e+1 ▲ LP MCA 42230/NA  
CA MCAC-42230/NA

#### SOUNDTRACK

#### DANNY ELFMAN Midnight Run

LP MCA 6250/NA  
CA MCAC-6250/NA

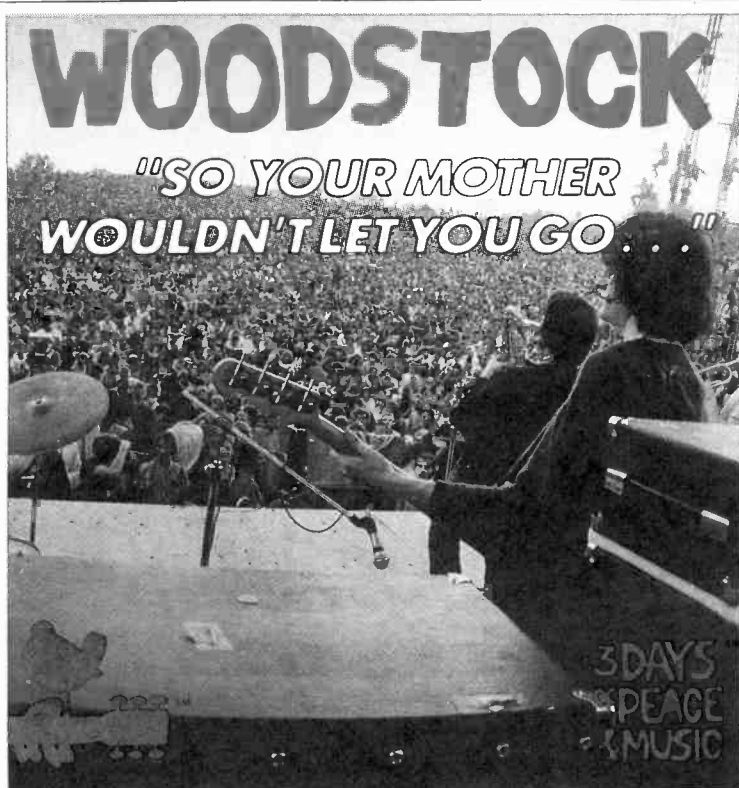
#### SOUNDTRACK Moon Over Parador

▲ LP MCA 6249/NA  
CA MCAC-6249/NA

#### VARIOUS ARTISTS Stealing Home

▲ LP Atlantic 81885-1/NA  
CA 81885-4/NA

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.



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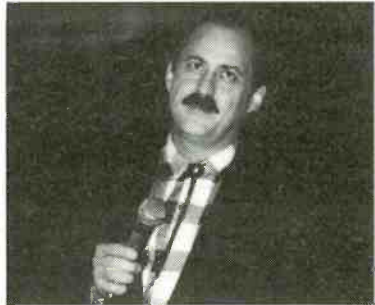
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## L.A. Hosts Warehouse Managers Hit The Starting Line For '89 At Their First Retail Confab



**Music Man.** Jim Dobbe, Warehouse associate VP music, explains strategy.



**Lots Of Laughs.** Rich Kudolla, CBS branch manager in Los Angeles, tells the dinner audience, "OK, so we didn't bring 35 people like WEA did."



**Veterans.** Recognition awards for 15 years of service to Warehouse are presented by Scott Young, center, to Barbara LaBar and store managers Ron McPhee and Lewis Wooten.



**Main Man.** Jerry Goldress, chairman of the board, addresses the convention, held Sept. 12-15 at Stouffer Concourse Hotel near Los Angeles International Airport.



**Proud Plaque.** Scott Young, president and CEO of Warehouse Entertainment, holds aloft an award during the chain's recent convention. The award was from Virgin Music for Peter Gabriel's "So" album. With Young are Barbara LaBar, VP of store operations, and Ralph King, VP of marketing.



**Cinderella Story.** Bill Mechanic, president of worldwide distribution for Walt Disney Studios, and Scott Young, Warehouse CEO, pose with Susie Mouse, Cinderella, and Mickey Mouse.



**Coming Soon.** John Allison, regional branch manager for MCA Distributing Corp., tells of upcoming product.



**Hot Fun.** Delegates like store managers Patty Wilson and Jim Kelly were casually decked out to celebrate the Hot Fun In The Summertime promotion.

# Rhino Records and Billboard Magazine Announce Round 2 of **Billboard Top Rock'n'Roll Hits**



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# UP-AND-COMING

## SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE	
<b>AES '88</b>	Nov 5	<ul style="list-style-type: none"> <li>Countdown '88</li> <li>New Products</li> <li>Trends &amp; Experts</li> <li>Audio for Video</li> <li>Audio for Radio</li> </ul>	Oct 11
<b>THE WORLD OF CLASSICAL MUSIC</b>	Nov 12	<ul style="list-style-type: none"> <li>Overview '88</li> <li>Retail</li> <li>Radio</li> <li>Video</li> <li>Show Music</li> </ul>	Oct 18
<b>THE AVC: SPECIAL INTEREST VIDEO</b>	Nov 12	<ul style="list-style-type: none"> <li>AVC Overview</li> <li>Original Video</li> <li>Programming</li> <li>Product</li> <li>Sponsorship</li> </ul>	Oct 18
<b>THE AVC: MUSIC VIDEO</b>	Nov 12	<ul style="list-style-type: none"> <li>View From The Top</li> <li>Directors</li> <li>Videoclips</li> <li>Labels</li> <li>Hollywood Track</li> </ul>	Oct 18

### WHY THEY ARE SPECIAL:

- **AES '88** previews the AES Convention in Los Angeles, Nov. 3-6, with a broad menu of sound developments in audio and video recording, broadcasting, and duplication. For many involved in production or post-production, the digital future has been a working part of the present for a good part of the '80s, and as digital enters the next growth stages, AES '88 covers the latest sound explosions from technology to marketing to hands-on studio applications for the pro user.
- **CLASSICAL MUSIC'S** great catalog wealth has proven ideally suited for leading the CD revolution, the new thrust into CD video, and wherever software-expanding technology may venture next. Classical's resiliency and energy for innovation propel it onward with renewed commitment from labels and talent; new labels are springing up from unusual places to take advantage of the CD surge.
- **SPECIAL INTEREST VIDEO** has emerged as a prime programming vehicle, unique sales opportunity, and an artform of increasing significance. There's a vast array of programming available in the non-theatrical arena, and while there seems to be an audience for almost every idea, what consumers and retailers want is the key to new growth.
- **MUSIC VIDEO** surveys the near- and long-term future for the marriage of music and video. Behind the scenes, behind the onrush of rock videos and outlets playing them, is an industry trying to cope with constant changes, changes that are putting creative pressure on the barriers of breakthrough while threatening the underpinnings of a business ever in transition.
- **COMING ATTRACTIONS:** CBS 101ST, FRANCE, SCANDINAVIA, JOE WILLIAMS 70TH BIRTHDAY SALUTE, ALIVE ENTERPRISE'S 20TH ANNIVERSARY, RAP MUSIC WRAPUP.

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### GRASS ROUTE

(Continued from page 54)

... Guitarist Piggy of Noise International's Voivod is out of the hospital and well on the road to recovery from a thyroid tumor. Meanwhile, the band is working on its next album, with a support tour planned for late November ... **Raku Records** of Boston has inked a distribution deal with Important Records. The first Raku recording artists to benefit from the deal will be **Shake The Faith**. Other label artists include guitarist **Bruce Bartlett**, power trio **Chäotic Past**, and R&B machine **Bridge** ... **Black Top Records** of New Orleans has issued what it claims is the first all-blues CD single, containing songs from six Black Top artists. Included in the six-track, 20-minute-plus sampler are songs by **Anson Funderburge & the Rockets** featuring **Sam Myers**, **Nappy Brown**, **Ron Levy's Wild Kingdom**, **Snooks Eaglin**, **Earl King & Roomful Of Blues**, and **Hubert Sumlin's Blues Party**. The 3-inch CD

includes a built-in adapter to conform with all CD machines ... **New England's Stompers** celebrate 10 years in the music business with the release of "The Stompers: Live Your Dream For Real," a full-length home video. In 1982, the Stompers won the first annual Miller High Life Rock To Riches nationwide talent search. The original Stompers—**Sal Baglio**, **Steve Gilligan**, **Dave Friedman**, **Lenny Shea**, **Jeremy Brown**—reunited last November for a one-shot memorialization at The Channel nightclub in Boston. The concert performance and backstage interviews are featured on the video, which is being issued by **Bigg Idea Productions**, Waltham, Mass. Call 617-932-1831.

**IN THE MAIL:** French Letters, "The Second Sex," **Soul-Eyed Bear Records** ... Various Artists, "Reggae: It's Fresh," **Reggae Music U.S.A. Inc.**, ... **Matrix**, "Matrix," and various

artists, "Massachusetts Hard Rock Anthology, Vol. I," **Var MVP Records** ... **Blue Wave Band**, "Modern Blues," **Cool & Unusual Records** ... **The Shakers**, "Living In The Shadow Of A Spirit," **Carlyle Records** ... **Ruth Brown**, "Have A Good Time," and **Harry Sweets Edison**, "For My Pals," **Fantasy Records** ... **Marion Williams**, "Born To Sing The Gospel," and **Rev. Claude Jeter**, "Yesterday And Today," **Spirit Feel Records** ... **John Boswell**, "The Painter," **Scarlet Records** ... **Paul Kelly**, 12-inch single, "Children Are Listenin'" b/w "Crack (The Devil's Pipe)," **Laurence Records** ... **Michael Colina**, "Shadow Of Urbano," **Private Music** ... **Eternity**, "Made For Praise," **Bread 'N Honey Records** ... **Noize Toys**, "Fallin' In Lust," **Dr. Dream Records** ... **Thomas & Taylor**, "I Will Be Your Friend," **24 Trak Records** ... **C.P. Spencer**, "Love Swept Over You," **Zone Records**.

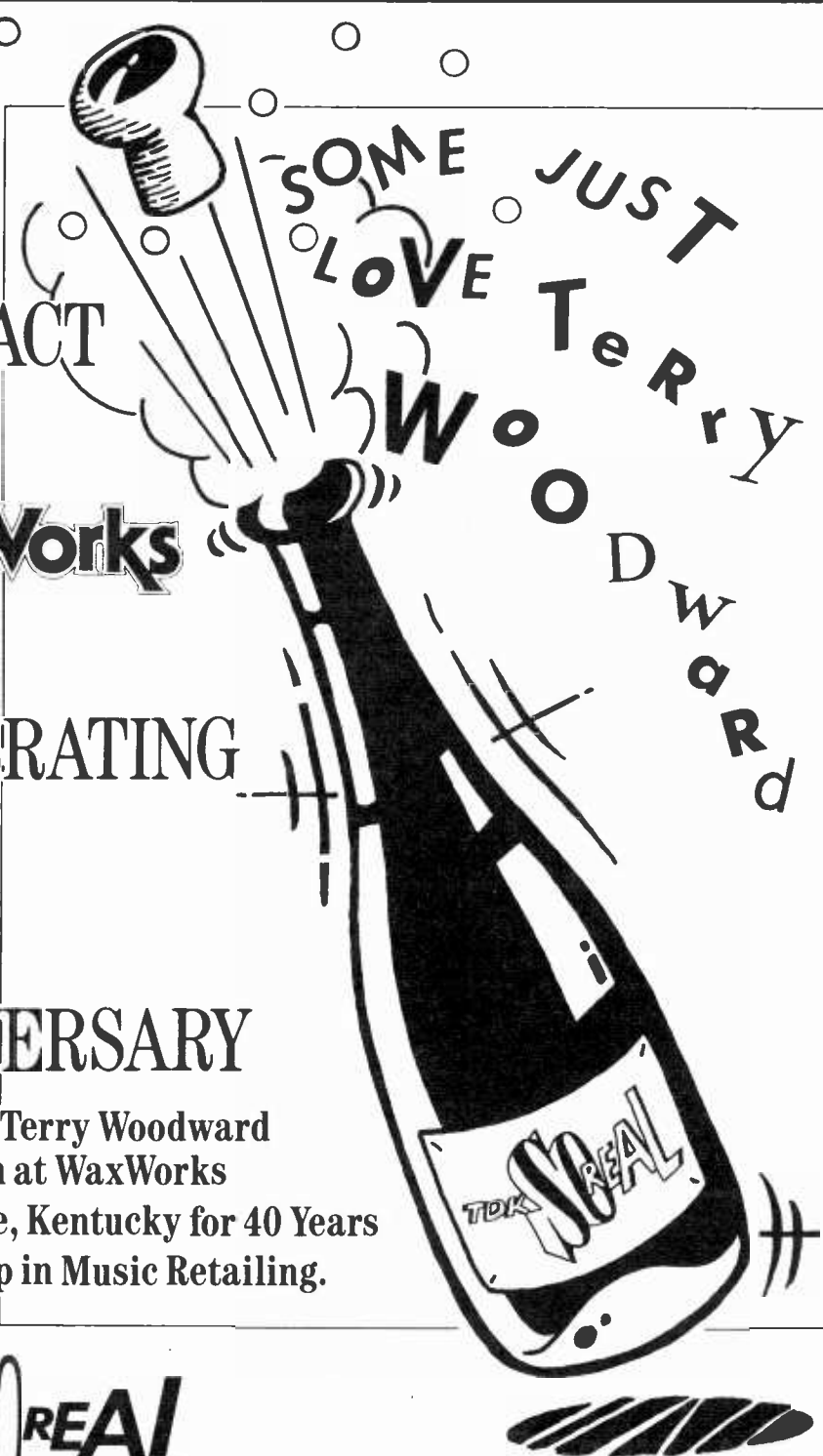
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## Warner, MGM/UA Step Up Promos Plans Include Coupons, Dance Parties

LOS ANGELES Warner Home Video's "Stand And Deliver" and MGM/UA Home Video's "Bright Lights, Big City" will be the focus of some unique promos as the two studios continue to step up their promotional activity with respect to A titles.

Warner Home Video is trying to stimulate rentals of "Stand And Deliver" by offering consumers a coupon for \$1 off the rental price. The promotion, sponsored by the Atlantic Richfield Co. and Pepsi-Cola, revolves around specially marked Pepsi and Diet Pepsi six-packs being shipped to AM/PM Markets and other participating

convenience stores around the country.

The soft-drink products will carry a limited-time coupon offer redeemable for \$1 toward a videocassette rental at a participating video retailer once the title is released Nov. 16. Video dealers honoring the coupon may redeem its value from Pepsi. In addition, the cassette itself will contain a public-service message co-sponsored by ARCO and Pepsi featuring the film's star, Edward James Olmos. He will stand and deliver a message about the value of education.

Meanwhile, MGM/UA Home Video is orchestrating a major ra-

dio campaign in select U.S. cities in conjunction with the Oct. 18 release of "Bright Lights, Big City," a drama starring Michael J. Fox. Winners will receive free tickets to a nightclub dance party in their area and will also have a shot at a drawing for a free trip to any "big city" in the continental U.S. Sunglasses, books, T-shirts, videos, and soundtrack albums will be among the prizes offered at the dance parties.

The dance parties are part of an ambitious promotion that includes an additional \$1.5 million for television advertising. The campaign kicked off Sept. 23 in Los Angeles at The Palace, with radio station KMPC co-sponsoring the event.

Other parties are slated for Chicago, New York, Houston, and Denver.



**Babbling Brooks.** Funny man Mel Brooks, second from left, mugs it up at a London party celebrating the release of "Spaceballs, The Video" in the U.K. The video has proven to be one of the most popular titles ever released by MGM/UA. Pictured, from left, are Michael Williams-Jones, president of United International Pictures, which distributes the video in the U.K.; Brooks, the director and star of the hit comedy film; Frank Rosenfelt, vice chairman, MGM/UA Communications; and Bud O'Shea, president and chief operating officer of MGM/UA Home Video.

### VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

**"Glenn Gould: A Portrait," Kultur International, 104 minutes, \$29.95.**

This engrossing profile of the great but eccentric pianist concerns itself in large measure with Gould's extramusical interests. There is much too little of Gould actually playing, and that may fail to satisfy those for whom the artist's keyboard wizardry remains his truest legacy. Gould is seen here playing only in snippets—too often with voice-overs—that merely whet the appetite for more substance. Not one piece is played all the way through, a failing devotees will mourn.

That said, there is still much to enjoy. Relatives, friends, and musical colleagues of Gould offer insightful commentary on phases of his development from childhood to his premature death in 1982 at the age of 50. No doubt the Canadian Broadcasting Corp., which produced this video, had much to

choose from in stitching together the sometimes disparate audio/visual material in the Gould archives. While the CBC did an excellent job from its own perspective, those who might want to own a Gould video for occasional replay would most likely prefer to see and hear him make more music with less talk.

IS HOROWITZ

**"Alyssa Milano's Teen Steam," J2 Communications, 45 minutes, \$19.95.**

Teen star Alyssa Milano, a featured performer on the popular TV sitcom "Who's The Boss?," joins her friends Michelle and Tiffanie for a dance and workout session. However, this is quite a bit different from ordinary exercise programs. With its young hostess, hot music, and touches of fantasy, "Teen Steam" has been designed specifically for girls aged 9-16.

High production values, a modest price, and a vigorous promotion campaign all indicate that this is going to become one very hot tape.

RICHARD T. RYAN

**"JFK Revisited," Vestron Video, 54 minutes, \$29.98.**

This is an intelligent, objective, and gripping look at John F. Kennedy's two years and 11 months as

(Continued on next page)

## 10.5 Million Copies Of Letterboxed Film Already Preordered By Dealers MCA's 'E.T.' To Debut On Laserdisk In December

NEW YORK The Oct. 27 release of "E.T.—The Extra-Terrestrial" will be followed in December by release of the laserdisk version of the film.

The film's supplier, MCA Home Video, says the original dimensions of the theatrical release will be used on the disk. The use of the so-called letterbox format means a black band will appear at the top and bottom of the film so

that the sides of each frame are not cropped out. MCA says the move represents an effort to maintain "the rich detail and full image" of the long-awaited film. The company says the letterbox format preserves the "artistic quality and integrity originally intended by the film makers."

The laser version will also carry a significantly higher price than the videocassette. It is

scheduled for release Dec. 8 at a suggested list price of \$39.98. The \$5 rebate offer from Pepsi-Cola, available to purchasers of the videocassette, will not be applicable to the laserdisk.

MCA says retailers in North America have ordered more than 10.5 million copies of the videocassette, which has a suggested list price of \$24.95 before the rebate.

FOR WEEK ENDING OCTOBER 8, 1988

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# TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	15	THE UNTOUCHABLES	★ ★ NO. 1 ★ ★ Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	34.95
2	3	33	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	39.95
3	4	17	THE PRINCESS BRIDE	Twentieth Century Fox Image Entertainment CC110L	Cary Ewes Robin Wright	1987	PG	34.95
4	NEW ▶		FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	34.95
5	2	29	ROBOCOP	Orion Pictures Orion Home Video 0040	Peter Weller Nancy Allen	1987	R	39.95
6	6	11	THROW MOMMA FROM THE TRAIN ◊	Orion Pictures Image Entertainment 5231	Danny DeVito Billy Crystal	1987	PG-13	36.95
7	5	21	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	34.95
8	8	5	WALL STREET ◊	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R	34.95
9	7	13	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R	34.95
10	NEW ▶		SUSPECT	Tri-Star Pictures Image Entertainment 5292TS	Cher Dennis Quaid	1987	R	44.95

◊ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

### VIDEO PEOPLE

Video People is a weekly column spotlighting personnel changes and promotions announced by prerecorded-video suppliers, distributors, duplicators, retailers, and hardware manufacturers. Announcements should be sent to Video People, Billboard, 1515 Broadway, New York, N.Y. 10036.



KARAFFA

Vestron Video announces three executive promotions: Michael Karaffa is upped to VP, sales and marketing; Jeffrey Peisch becomes VP, nontheatrical programming; and Bill Perrault is promoted to national marketing director. Previously Karaffa was VP of sales, Peisch was director of nontheatrical programming, and Perrault was national marketing manager.

David Bowers is named VP of publicity for J2 Communications. He was director of publicity and promotions.

Robert D. Symonds becomes VP of technology for Nelson Vending. Previously he was an executive in the management-consulting division of Ernst & Whinney.



## Yamaha Enters Vid Market With New S-VHS VCR Line

A periodic column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

**YAMAHA ELECTRONICS**, which is known primarily for its audio products but which has also become a laserdisk manufacturer, recently introduced three VCRs, including its first Super-VHS unit at a relatively low \$899 suggested list.



The company, which previously carried a single VCR and monitor, has made a gradual swing into the video market while continuing its recognized line of audio products.

Leading the new line is the S-VHS model YV-1110S, featuring the 420-line horizontal resolution inherent in the technology. Yamaha's version also has such digital features as picture in picture (allowing the second picture to be moved to any corner of the screen), onscreen display, index coding and search circuitry, and real-time counter. The index-search function allows users to advance to any coded section of a tape with the remote control. The unit's \$899 list price is considerably lower than those of its predecessors, which

tend to bottom out at \$999 and can soar beyond \$2,000.

Yamaha has also introduced model YV-910D, a standard VHS unit featuring hi-fi sound and digital features, including P-I-P, HQ circuitry, onscreen programming, 21-day/eight-event timer, real-time counter, and index search. It lists for \$749.

A second hi-fi unit, model YV810, adds an MTS stereo tuner, four-head configuration, 21-day/eight-event timer, onscreen programming, 140-channel cable-compatible tuner, and index/search. It lists for \$649.

All units come with a remote control that can operate some Yamaha TV monitors.

Lextronix, which distributes Grundig-brand products in the U.S., recently began shipping its first video line. A top-of-the-line VCR, expected to be joined by additional models in January, is the VS 9500. The hi-fi VHS unit features digital circuitry for P-I-P and other special effects plus HQ circuitry and a 45-key integrated remote control. It carries an \$899 suggested list.

Goldstar, meanwhile, introduced a 19-inch color TV with a built-in VCR. Model KMV-9012, in the Goldstar ViewMax series, features an integrated remote control for both TV and VCR functions, HQ circuitry and 14-day/eight-event timer. Suggested list is \$699.



**New Canon Video Camera Shoots Stills.** It looks like your basic Instamatic, or maybe a pair of binoculars, but the RC-250 from Canon is a hi-tech descendant of the video camera. Images are recorded on a miniature floppy disk and can be instantly shown on any television set. The camera, which weighs 1.15 pounds and is roughly the size of a small paperback book, is simply plugged into the TV through the "video in" or antenna terminal. No processing is needed. Canon says the RC-250 will be available in early 1989 for a list price of about \$800. The unit will also be offered with an accessory kit for a list price of \$1,000.

### VIDEO REVIEWS

(Continued from preceding page)

president. "ABC World News Tonight" anchor Peter Jennings hosts the show, which combines black-and-white film clips of Kennedy and others with color interviews with some of JFK's top advisers, civil rights leaders, and political scientists. It originally aired on ABC-TV in 1983.

Two impressions stand out most: one, that whatever people think of him now, Kennedy was an extraordinarily popular president in his time, both here and abroad; and

two, that his short term in office was remarkably intense, characterized by crisis after crisis, two of which nearly resulted in nuclear war. Among the many highlights: The New York Times' Tom Wicker breaks down as he tries to phone in his report of Kennedy's assassination.

Vestron has timed the release of this tape to coincide with the 25th anniversary of Kennedy's death, Nov. 22. Expect lots of media attention. (Continued on next page)

FOR WEEK ENDING OCTOBER 8, 1988

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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>HEALTH AND FITNESS™</b>						
★★ NO. 1 ★★						
1	1	91	CALLANETICS ◊	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	2	91	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
3	3	91	JANE FONDA'S NEW WORKOUT ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
4	5	91	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
5	6	91	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
6	4	29	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
7	8	91	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
8	9	33	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
9	7	53	KATHY SMITH'S WINNING WORKOUT ◊	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
10	15	91	JANE FONDA'S EASY GOING WORKOUT ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
11	14	91	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
12	12	11	DENISE AUSTIN'S LOW-IMPACT AEROBICS	Parade Video 26	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
13	11	77	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
14	13	37	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	29.98
15	RE-ENTRY		LET'S JAZZERCISE	MCA Home Video 80005	Judi Sheppard Missett continues her winning system of aerobic exercise.	39.95
16	18	19	JUDI SHEPPARD MISSETT'S FITNESS FORMULA	JCI Video Inc. JCI Video 9122	Total body workout combining movement, dance, and music.	29.95
17	10	87	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
18	19	45	JAZZERCISE ◊	MCA Home Video 55089	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	39.95
19	NEW ▶		DR. HEIMLICH'S HOME FIRST-AID VIDEO	London-Hill Productions MCA Home Video 80767	How to handle the most common household emergencies.	19.95
20	20	9	COUPLES DO IT DEBBIE'S WAY	Raymax Prod. VidAmerica 7142	Debbie Reynolds leads this easy-to-follow program for the older exerciser.	29.98
<b>BUSINESS AND EDUCATION™</b>						
★★ NO. 1 ★★						
1	3	91	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
2	9	89	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
3	4	87	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
4	1	79	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
5	2	89	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
6	6	87	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
7	7	59	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
8	NEW ▶		SAT-PSAT MATH REVIEW	Video Aided Instruction, Inc.	This valuable test aid will help students review for important exams.	29.95
9	NEW ▶		SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	This tape presents experienced instructors giving test-taking techniques.	29.95
10	5	47	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
11	RE-ENTRY		HELLO WORDSTAR	Gregory A. Howard Morris Video 3103	The handy WORDSTAR program gives professional executive-style documents.	29.95
12	11	53	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
13	12	53	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
14	15	55	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
15	14	29	HELLO PC	Gregory A. Howard Morris Video 3102	Video eases you through every basic function right up to using the printer.	29.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary. Next week: Recreational Sports; Hobbies And Crafts.

## newsline...

**TURNER BROADCASTING SYSTEM** says its recently formed home-video-distribution subsidiary, Turner Home Entertainment International, plans to license its product to international home video agents. Licensors will be able to obtain product from TBS' feature-film, television, Broadway-production, and sports-programming resources. The new division will make its formal debut at the MICOM convention in Cannes, France, Oct. 14-18; next up is the MIFED confab in Milan, Italy, Oct. 23-30. THE announced its U.S. operation at the recent Video Software Dealers Assn. convention.

**ORDER STRUCK:** MGM/UA Home Video has chalked up its largest order—400,000 units—on any movie to date for "Moonstruck." That total also positions the film as the top-selling release with an \$89.95 list price. The movie, which has passed the \$110 million mark in worldwide-box-office grosses, is the recipient of a \$7 million marketing campaign that features a commercial tie-in with Snickers candybars. Meanwhile, the studio has dipped into its sizable catalog for a multimillion sell-through campaign. One example is an Elvis Presley three-pack—"Elvis: That's The Way It Is," "Jailhouse Rock," and "Elvis On Tour"—listing for \$59.95. None of the three titles is available individually. Also, the studio is resurrecting two silent-era classics: "Ben Hur, A Tale Of The Christ" and "The Big Parade," both at \$29.95.

**VIDEO INTERMISSION** is the latest project of VCA Teletronics, the Leonia, N.J.-based video production, postproduction, and duplicating company. A joint venture that also includes Video Merchandising Inc., Coca-Cola Enterprises, and RJR/Nabisco, the concept places preview cassettes in video stores highlighting special-interest sell-through as well as product- or service-promotion tapes that can be ordered via 800 numbers. Customers are offered a free one-night rental and retailers receive a commission on tapes sold. A 24-unit kiosk will be supplied initially to 1,000 video stores on the West Coast. VCA is providing duplication and fulfillment services and is responsible for program acquisitions.

**PRISM PROMOTION:** Key retail chains and distributor salespeople who received a copy of Prism's "Cheerleader Camp" can expect other previews. The company says it has begun sending out full-length screeners as a regular practice. The movie bows in stores Nov. 30. **JIM McCULLAUGH**

### VIDEO REVIEWS

(Continued from preceding page)

tion, which can only help sell-through. **DAVID BUSHMAN**

**"Pee-wee's Playhouse: Ants In Your Plants," Hi-Tops Video, 28 minutes, \$14.95.**

Help! The ants have escaped from the ant farm at Pee-wee Herman's playhouse! They're running amok! You know what that means, right? More shouting than usual! Yea!

Actually, the berserk ants make up only a tiny portion of this episode of CBS' popular Saturday morning television show; the rest is devoted to cartoons, walking on the walls, musical chairs, playing house, visiting the Planet of the Giant Ants, and scolding Randy the marionette for smoking. Through it all, Herman tells cornball jokes, laughs his Woody Woodpecker laugh, and holds conversations with talking windows, chairs, robots, globes, and just about everything else imaginable. All in all, just another day at the playhouse.

"Pee-wee's Playhouse" is tremendously popular with kids—and many adults—and has won six Emmys and this year's Video Dealers Software Assn. award for best children's program. The price is right, and the audience is out there. **D.B.**

**"The Mother Goose Video Treasury, Volume Two," J2 Communications, 32 minutes, \$14.95.**

Timeless nursery rhymes like "Little Miss Muffet," "Simple Simon," and "London Bridge" are brought vibrantly alive in a manner

guaranteed to delight youngsters 5 and under. In fact, one 2-year-old sat enthralled as she watched Bertram the Goose cavorting with his fairy-tale friends.

Currently, there are a number of children's programs on the market. However, this program's generally high production values, enjoyable interpretations, and—perhaps most important of all in a children's program—repeatability make it a strong release for toddlers. **R.T.R.**

**"Living With High Blood Pressure," Creative Street Video, 59 minutes, \$34.95.**

Approximately 60 million Americans either suffer from hypertension or are at risk of developing it. Unfortunately, only 20% of those afflicted have their high blood pressure under control and millions of others are not even aware that they are potential victims of "the silent killer."

Arthur Ashe, a former professional tennis player who suffered a heart attack and underwent bypass surgery, hosts this enlightening program. In addition to being told exactly what hypertension is, viewers are also informed about how to detect it and how to take their blood pressure. Near the program's conclusion, all the various methods used to control high blood pressure are profiled.

The rather steep price may slow down sales, and that is unfortunate, for this is one program that everyone should see. **R.T.R.**

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# TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	8	GOOD MORNING VIETNAM	★ ★ NO. 1 ★ ★ Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
2	10	37	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
3	2	90	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	3	29	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
5	5	16	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
6	4	51	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
7	6	42	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
8	7	10	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
9	12	3	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 5301	George Michael	1988	NR	15.98
10	8	103	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
11	9	14	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95
12	11	51	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
13	14	56	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
14	19	19	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99
15	16	81	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
16	15	16	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
17	13	4	MOONSTRUCK ◇	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	89.95
18	24	17	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98
19	17	153	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
20	20	79	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
21	26	14	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	14.95
22	36	166	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
23	NEW ▶		*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	89.95
24	33	121	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
25	38	10	THE COLOR OF MONEY	Touchstone Pictures Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R	19.95
26	23	99	SCARFACE ▲ ◆	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
27	31	120	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
28	RE-ENTRY		SINGIN' IN THE RAIN	MGM/UA Home Video 6100185	Gene Kelly Debbie Reynolds	1952	NR	19.95
29	29	147	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
30	27	4	DR. STRANGELOVE	RCA/Columbia Pictures Home Video 60172	Peter Sellers George C. Scott	1965	NR	19.95
31	18	4	THE LAST EMPEROR ◇	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13	89.98
32	21	50	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
33	22	2	FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R	89.95
34	NEW ▶		OUT OF THE BLUE-DEBBIE GIBSON	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	NR	16.98
35	35	36	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
36	NEW ▶		THE MILAGRO BEANFIELD WAR	Universal City Studios MCA Home Video 80796	Sonia Braga Chick Vennera	1988	R	89.95
37	39	172	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
38	37	55	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
39	40	34	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
40	32	5	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG	89.95

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# WEA Startles Dutch By Dropping A&R Activities

BY WILLEM HOOS

AMSTERDAM, the Netherlands The Dutch music industry has been startled and in some cases angered by WEA Holland's decision to drop its domestic A&R activities.

Ted Sikkink, managing director, admits the move is "a painful step to take" but adds that WEA's local product has sustained heavy financial losses in recent years.

He also acts as MD for WEA Belgium, where a similar lack of local repertoire success is obvious, and Belgian A&R work will also cease. Coen Bais, WEA Holland A&R chief, left the company Aug. 1 after three years.

Derk Jolink, WEA Holland marketing manager, says the company's Dutch and Belgian employees were informed of the move earlier. Sikkink decided to make the decision public to end "damaging speculation" in the Dutch press.

WEA's Dutch roster is made up basically of seven acts: pop bands Powerlight and Splitsing, singers Rob Jansen and Sander, disco group Go Go 9, and rock groups the Fatal Flowers and Lois Lane. Pop band Bon Ton Ton was the only Belgian act on WEA's books.

The company has no further commitment to these artists except for the Fatal Flowers. Says Jolink: "We

still feel committed to them because we released an important and promising album less than six months ago called 'Johnny D Is Back,' which was recorded in the U.S. and has attracted interest in other territories as well as the Benelux countries. We hope the band can be signed to another WEA branch in Europe."

Go Go 9 has already been signed by CNR here, and Powerlight is believed to be negotiating a deal with Polydor.

Rob Edwards, managing director of the Dutch IFPI branch NVPI, says that WEA Holland's decision painfully illustrates the poor impact of local repertoire. He welcomes Virgin Benelux's counterbalancing plans to build up a roster of Dutch and Belgian acts.

NVPI statistics reveal the weakening influence of Dutch repertoire in the local market. From a 25% share in 1983 it had decreased to 14% in 1987 and is feared to be around 10% this year. In comparison, Anglo-American material has built its share from 65% to 75% during the mid-'80s.

John de Mol, MD of the Conamus Foundation, which promotes Dutch popular music in the Netherlands and abroad, condemns the decision as "disastrous" and a potential death blow to the Dutch music scene if other majors follow WEA's example.

De Mol says: "It is unfair that major international record companies

like WEA, with divisions in Holland, earn a lot of money in the Dutch market without investing in local talent. In my opinion, it's their duty to make a contribution to the local record industry and Dutch cultural life."

He intends to call a meeting in early November with the major and independent labels that handle local talent to discover their future intentions in this area. De Mol's allegation that MGM Ariola Benelux is cutting back its local artist roster to just three acts has been hotly denied by that company's A&R manager, Jan van Dings-tee.

Other companies have criticized WEA's decision and pledged their continuing commitment to Dutch talent. CBS Holland A&R manager Marjo Schenk regards it as "very sad" and not an example that CBS will follow.

EMI Bovema local product manager Bert Hoen echoes that attitude, and Phonogram Holland managing director Jan Corduener says he can't understand why WEA has "thrown in the towel."

"Local repertoire is under pressure for a variety of reasons. That's why you have to treat it in a special way. It's useless, for instance, for local acts to compete with international megastars like U2," says Corduener.

Dick Stolk, Virgin Benelux product

manager, taking an opposite view from WEA, announces that the company's first Dutch signing is reggae singer Johnny Baby. Two more acts are likely to be signed before year's end.

"Some people wonder why it has taken almost six years before we signed our first Dutch act," he says.

"It's mainly because we first wanted to invest our time and energy in international stars like Mike Oldfield, Culture Club, UB40, and Simple Minds.

"We've made big money with these acts and we're investing part of it now in local talent in order to get a better grip on the Benelux market."

## Philips Presents Case To Obtain Quote On Tokyo Stock Exchange

AMSTERDAM, the Netherlands Dutch electronics giant Philips has made a top-level presentation in Japan highlighting the company's global production and marketing activities in order to underline its official request to obtain a quotation on the Tokyo Stock Exchange. Philips, listed as the 22nd biggest industrial enterprise in the world, had a turnover last year of \$26.5 billion and has been active in Japan for 35 years. It has a joint venture with Matsushita, owns half of Marantz, and cooperates closely with several other major Japanese companies. **WILLEM HOOS**

## LPs' Production Drops As CDs' Climbs

TOKYO Record manufacturing in Japan in July totaled 3.56 million units (down 41% from the same month in 1987) at a value of \$25.02 million (down 43%), but CD production totaled 11.94 million units (up 114%) at a value of \$15.5 million (up 71%). Record/CD production for the first seven months of the year: 28.28 million records (down 39%), 60.95 million CDs (up 81%), 43.66 million prerecorded tapes (up 12%). **SHIG FUJITA**

## EMI Inks Joint-Venture Deal In SE Asia

SEOUL, South Korea EMI has concluded a joint-venture deal with South Korean publishing and media company Kemongsa to market sound carriers, having previously licensed Oasis Records here. Kemongsa will set up a manufacturing facility to custom press EMI repertoire. It is EMI's fifth joint-venture company in Southeast Asia and will give priority to signing local acts to promote sales throughout the Asian Pacific area. EMI International managing director David Stockley says: "Southeast Asia is an area of great potential. We can generate substantial sales with local repertoire." **CHRISTIE LEO**

## The British Are Feeling Nostalgic

LONDON Riding the current nostalgia boom, Capital, the U.K.'s biggest commercial radio station, is to start a separate 24-hour, all-week channel given over entirely to classic hits of the '50s, '60s, and '70s. Starting Nov. 28, Capital Gold will join a growing band of similar stations in the U.K., offering chart-based programming on FM and Gold on AM. Meanwhile, the Hollies continue their comeback, at No. 1 in the top 50 with their 1969 hit "He Ain't Heavy," with Bill Withers' 1978 hit "Lovely Day" at No. 4. **EDWIN RIDDELL**

## Greek Parliament Expands Forgery Laws

ATHENS, Greece The Greek parliament has formally passed a law that classifies "bearers of sound or sound and pictures" as documents, so that falsification of such product amounts to forgery in the same way that falsification of documents does. The first case to classify sound recordings as forgery was heard in the Supreme Court here five years ago. **JOHN CARR**

## Ellington Musical To Play USSR

MOSCOW A new \$5 million production of the 1981 Broadway stage musical "Sophisticated Ladies," built on Duke Ellington's music, opens here this month. It's the first-ever U.S.-Soviet theater production. The U.S. is providing most of the cast, the director, and the choreographer. A Soviet designer is creating the costumes. Duke Ellington's son Mercer is choosing 16 Russian musicians for the orchestra. **VADIM YURCHENKOV**

## Britons Won't Pay For More TV Channels

LONDON An opinion poll here by MORI shows that seven out of 10 Britons are unwilling to pay extra on top of the standard BBC color-television license (\$105) to receive satellite television channels. Of the 21% who would pay, acceptable sums ranging from \$16.70 (British Satellite Broadcasting's monthly fee for its subscription movie service) to \$1,670 were mentioned. But 58% want the BBC license fee dropped in favor of the corporation financing itself by commercials. **PETER JONES**

## W. German, U.K. Labels Seek Redress For Danish Imports EEC To Hear Int'l Music Copyright Cases

BY NIGEL HUNTER

LONDON Two legal hearings likely to set precedents within the European Economic Community are due this fall. Both are prompted by existing anomalies and variations in copyright protection provisions between individual members of the EEC.

On Oct. 19, the European Court in Luxembourg will decide whether national copyright law should supersede the free flow of goods

among EEC countries. EMI Electrola of West Germany is seeking redress against Patricia Records of Denmark for exporting LP and CD compilations of Cliff Richard material into West Germany.

The copyright protection on sound recordings in Denmark was 25 years from the date of issue, a period extended in July 1985 to 50 years but not retroactive to repertoire made before July 1, 1960, which is the date of the Richard repertoire in question.

Thus it is declared permissible for Patricia Records to make its compilations available for sale in Denmark, but in Germany, where a 25-year copyright protection period is in force, material recorded prior to 1966 is nevertheless within copyright until Jan. 1, 1991.

Chris Burt, company secretary of EMI Music Worldwide, says that two articles of the Treaty of Rome are involved in the case. Article 30 provides for free trade between and throughout EEC countries, but Article 36 restricts trade if commercial and industrial property rights are threatened.

Burt says he is confident of the strength of the EMI case, which is supported by submissions from the governments of France, West Germany, Spain, and the U.K. as well as from the EEC Commission. The company's legal costs are being underwritten by IFPI.

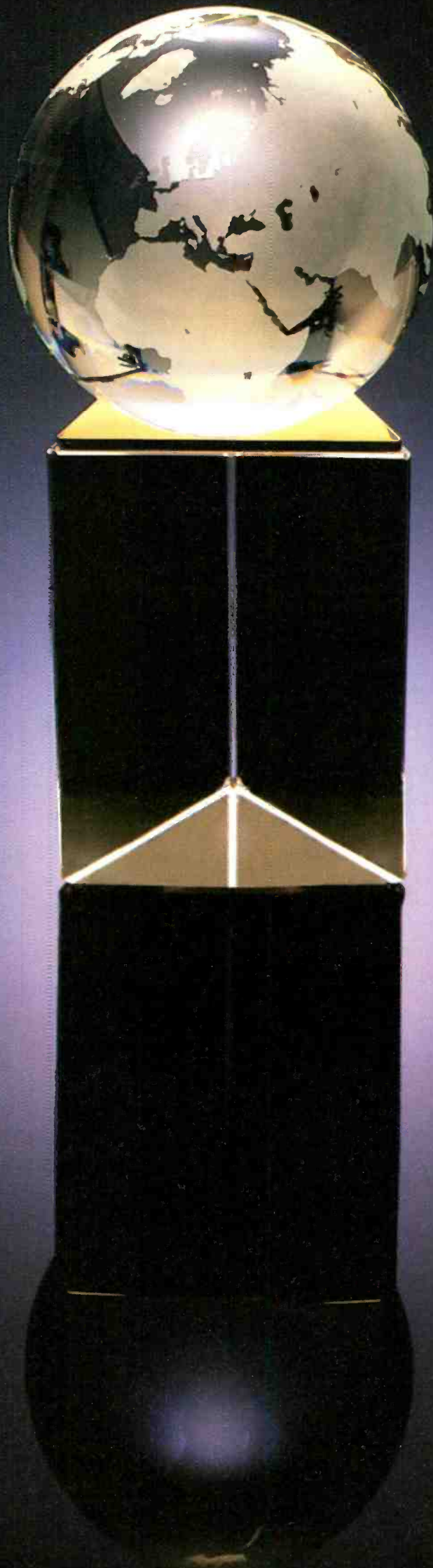
The second case, which is scheduled for a preliminary hearing in the London High Court Nov. 1-2, also involves imports from Denmark. It is being brought by BMG-RCA Records against Mainline Records, a U.K. firm that has been importing Elvis Presley repertoire from Denmark.

This case is being funded jointly by the BPI membership of 139 companies.

A main plank of the record industry's arguments in both cases is the contention that they should enjoy the same protection as drug companies, whose rights have been upheld by the European Court in countries where their patents have expired.



**Global Outreach.** CBS International presents Sade with the Crystal Globe award, which commemorates album sales of more than 5 million units outside an artist's home country. Shown, from left, are Robert Summer, president, CBS Records International; Sade; and Walter Yetnikoff, president and CEO, CBS Records Inc.



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# RACE

2 important developments have given the French music industry a vital new lease on life—the long-awaited reduction in Value Added Tax on sound carriers, and a resurgence of French musical creativity which has been attracting an international audience for new French productions. **Billboard's** annual spotlight on France will feature: • A review of the growth and prospects of the French record market • Music and broadcasting—the great resurgence • The future of Paris—focal point for the new wave of African music • From the President Directeur General's chair—personal views on the French music scene **Don't miss this opportunity to acquaint BILLBOARD'S 180,000 readers in over 100 countries—with your advertising message!**

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## Free Trade's Impact Discounted Federal Study Says Majors Won't Flee

BY KIRK LaPOINTE

OTTAWA The Canada-U.S. free-trade deal will have a "minimal impact" on the Canadian record-manufacturing sector and there is "no concrete reason" for foreign-owned labels to curtail activities in Canada, says a federal study.

The report by the prestigious Woods Gordon consulting firm of Toronto, in stark contrast with another federally commissioned report by two Toronto economists (Billboard, Sept. 17), acknowledges that some major labels "may re-evaluate the scope of their Canadian operations" under free trade.

But there is no definitive answer on the matter, the Woods Gordon report says, and "there are still good reasons for some majors to maintain large operations in Canada, including the possibility that such operations are more profitable than the branch sales offices that might be the alternative."

The principal concern in the earlier study was that multinationals would treat Canada like a branch operation and eliminate the east-west distribution corridor in the country, which fuels its impoverished, Canadian-owned independent sector.

"In our view, enough majors will remain to provide adequate distribution for the independents," Woods Gordon says.

Even so, the consulting firm notes that it would take annual sales of between \$25 million and \$30 million to sustain a national distribution organization for the industry.

"To attain this level of sales

would require the participation of most of Canada's larger independent labels and significant sales of foreign licensed product," the report says.

"Alternatively, most larger Canadian labels could obtain distribution in major urban centers through a new independent Canadian distributor who would likely develop if a void appeared in the market."

The key difference between this report and the negative one is that the Woods Gordon study was done in January, after the deal was concluded. The other study, which predicted dire consequences for the indies, was done in the absence of the deal, while negotiations were continuing.

The U.S. has ratified the pact; all that is needed is the signature of the president. But in Canada, the two houses of Parliament have yet to deal with it. The elected House of Commons passed the legislation enacting the deal, but the Liberal opposition in the Commons has enlisted the Liberal-dominated Senate to block the deal until after a federal election.

In effect, the coming election is a referendum on free trade. If the Conservatives retain power, the Liberals promise swift passage of the free-trade bill. If the Liberals win or if the Conservatives gain only a minority government in the three-party Commons, the deal is dead.

Canada maintains a stiff 13.7% tariff protection for the manufacturers of records and CDs and 11.3% for tapes, Woods Gordon notes. Under the free-trade deal, disk tariffs would drop 1.4% a year and cassette

tariffs would drop 1.1% a year between 1989 and 1998.

For the most part, Woods Gordon notes, the industry recognizes that such tariffs are on the way out. The atmosphere of world trade is a liberalized one and barriers are being eliminated almost everywhere.

But some members of the industry are worried that other measures that help the Canadian music business could be affected.

For example, the government now provides \$5 million a year in support through its Sound Recording Development Program. There are Canadian-content requirements for radio and a law that prohibits tax write-offs for firms that advertise on radio outside Canada.

Woods Gordon notes that these measures aren't affected directly by the deal.

But it says it's "conceivable" that the U.S. could launch retaliatory action against the measures under the deal's clause that calls for the two countries to spend an additional seven years refining the trade laws.

Woods Gordon interviewed 13 executives for its report and found that most believed that major labels will continue to maintain viable Canadian distribution.

Woods Gordon didn't share the views of some indie chiefs, who forecast doom and gloom about the future of distribution for their products.

Canadians have distinct tastes, independents are profitable to distribute, Canadian executives have a vested interest in promoting their firms to the parent companies, and shipments must be made promptly, executives told the consulting firm.

## Artists Will Get Some Tax Breaks

OTTAWA Canadian artists have been given good news and bad news from the tax man on what many believe is the eve of a federal election.

The good news is that the government is moving ahead, slowly for the most part, in giving artists preferential tax treatment in Canada. The bad news is that many measures long called for by artists still are being rebuffed or delayed.

The government said Sept. 20 that it has decided to publish a tax interpretation bulletin in the Canada Gazette, a sort of government notice board to which judges will be allowed to refer in tax cases that reach the courts. The bulletin essentially tells artists that they can be treated differently from the average taxpayer when claiming deductions.

Until now, judges have had no right to follow the Revenue Canada bulletin because it served merely as a guideline. From now on, it could have some legal bearing and help artists in their tax cases.

However, the government stopped short of adopting the bulletin as part of the Income Tax Act, a move that would have had tough legal teeth.

At the same time, Communications Minister Flora MacDonald also said that the government will create a registry to allow arts service organi-

zations to treat donations to them as charitable and to issue receipts.

It was unclear at press time which music-industry-related groups might qualify because the government wants to consult the cultural community before proceeding.

But the bad news for artists is that they will be subject to a "recapture" of instrument expenses they earlier wrote off when they sell that instrument. Last year, the government allowed musicians to claim a capital

cost allowance of 20% of their instrument cost each year to reflect its depreciation.

Still, the tax man took back what it calls recaptured depreciation when the instrument was sold or donated. About the only way to avoid such a reclamation is to sell an instrument at a bargain-basement price. No recapture occurs when the sale is at a price equal to or below the instrument's undepreciated capital cost.

(Continued on next page)

## CPI, Others To Donate \$\$ Promoters Fight Drugs

OTTAWA The country's concert promoters have been enlisted in the federal government's war against drugs.

Several high-profile promoters, including Concert Productions International Limited, will donate 25 cents per concert ticket in the coming year to antidrug programs.

Recently, CPI came under fire at a Toronto coroner's inquest into the drowning of a teenager who had used LSD at a CPI-run Pink

Floyd show.

The effort by Canadian promoters to combat drugs is expected to raise about \$800,000, the government says. Solicitor General James Kelleher announced the promoters' participation Sept. 19 in Vancouver, British Columbia.

CPI president Michael Cohl, in a news release, said drug abuse remains an ongoing concern and that promoters have a role to play in combating it. **KIRK LaPOINTE**



**Soviet Magazine  
Publishes  
Billboard Charts**

BY VADIM YURCHENKOV

**MOSCOW** The Billboard charts are now becoming accessible to Soviet rock and pop fans through the magazine *Echo Of The Planet*. The publication gets the charts from the Associated Press wire service and publishes them on Saturdays, simultaneously with *Billboard*.

Moscow youth daily newspaper *Moskovski Komsomolets*, an increasingly sophisticated and informative publication giving space to pop music, also uses *Billboard* chart information at least twice a month.

The publication's pop/rock editor, Dmitri Shavyrin, is also very active in Soviet entertainment, staging live performances sponsored by the newspaper at Moscow's major sports and concert venues.

The concerts feature acts on the magazine's own charts, which are based on popularity polls conducted among its readers. *Moskovski Komsomolets* also plays a major role in promoting appearances by leading domestic and international acts in Moscow and other Soviet centers.

More and more international acts are being presented in the Soviet Union. *Uriah Heep*, *Wishbone Ash*, and the German band *Scorpions* played sold-out dates in Moscow and Leningrad last December, January, and April, respectively, and it was SRO for *Status Quo* concerts here more recently.

A new U.K. rock act, *Yah-Yah*, however, bombed out on a five-town tour presented by Jacek Slotala, Barucci Leisure Enterprises manager, in June and July. The problem was a lack of advance advertising and publicity. The situation was rectified for the band's Moscow dates by promotion from *Moskovski Komsomolets* and radio and television youth-program publicity.

Now the artistic traffic really has become two-way. The Soviet Peace Champions Committee is presenting a variety of Soviet musical forms internationally, including rock artists Alexander Gradsky and *Mashina Vremeni* (or *Time Machine*) in concerts in the U.S.

Soviet rock stars have also recently appeared in Scandinavia and Italy, and earlier this year Soviet heavy metal bands *Cruise* and *Black Coffee* starred in a rock festival in Spain.

**CANADIAN TAXES**

*(Continued from preceding page)*

In its Sept. 20 response to a House of Commons subcommittee on artist taxation, the government said that the capital cost allowance is made available to account for the depreciation value of capital assets.

When the allowance claimed is excessive when compared with the actual depreciation of the instrument, the government claims it back at sale time, too.

The Canadian Conference Of The Arts, an umbrella group for artists, gave the government "good marks" for its move. But it wants more work done in the area. **KIRK LaPOINTE**

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- A survey of talent—up-and-coming names in the national and international marketplace
- Live music—the upsurge in concerts by top Italian and international names
- The retail situation
- Legal implications of new copyright and antipiracy proposals
- Radio and television—is a much-needed regulation on the way?
- The video sector—music production and the Italian approach to sell-through

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# HITS

of the

# WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 10/1/88

This Week	Last Week	SINGLES
1	1	HE AIN'T HEAVY, HE'S MY BROTHER THE HOLLIES EMI
2	2	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
3	NEW	DESIRE U2 ISLAND
4	3	TEARDROPS WOMACK & WOMACK 4TH & B'WAY/ISLAND
5	4	LOVELY DAY (SUNSHINE MIX) BILL WITHERS CBS
6	5	NOTHING CAN DIVIDE US JASON DONOVAN PWL
7	9	DOMINO DANCING PET SHOP BOYS PARLOPHONE
8	24	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA
9	8	BIG FUN INNER CITY FEATURING KEVIN SAUNDERSON 10 RECORDS/VIRGIN
10	16	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA
11	12	I'M GONNA BE THE PROCLAIMERS CHRYSALIS
12	7	THE RACE YELLO MERCURY/PHONOGRAM
13	20	RIDING ON A TRAIN THE PASADENAS CBS
14	6	I QUIT BROS CBS
15	11	ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
16	10	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
17	18	BAD MEDICINE BON JOVI VERTIGO/PHONOGRAM
18	15	EASY THE COMMODORES MOTOWN
19	NEW	A LITTLE RESPECT ERASURE MUTE
20	NEW	I DON'T WANT YOUR LOVE DURAN DURAN EMI
21	14	MEGABLAST/DON'T MAKE ME WAIT BOMB THE BASS MISTER-RON/MUTE
22	22	SHAKE YOUR THANG (IT'S YOUR THING) SALT-N-PEPA FEATURING EU FRFR/LONDON
23	13	THE HARDER I TRY BROTHER BEYOND PARLOPHONE
24	37	FAKE 88 ALEXANDER O'NEAL TABU
25	NEW	DON'T WORRY BE HAPPY BOBBY MCFERRIN MANHATTAN/EMI
26	17	RUSH HOUR JANE WIEDLIN MANHATTAN/EMI
27	21	STOP THIS CRAZY THING COLDCUT FEATURING JUNIOR REID AHEAD OF OUR TIME/BIGLIFE
28	31	LOVE, TRUTH & HONESTY BANANARAMA LONDON
29	33	TURN IT INTO LOVE HAZELL DEAN EMI
30	30	REVOLUTION BABY TRANSVISION VAMP MCA
31	19	ANOTHER PART OF ME MICHAEL JACKSON EPIC
32	32	SPARE PARTS BRUCE SPRINGSTEEN CBS
33	23	MY LOVE JULIO IGLESIAS FEATURING STEVIE WONDER CBS
34	NEW	WEE RULE WEE PAPA GIRL RAPPERS JIVE
35	34	WORLD WITHOUT YOU BELINDA CARLISLE VIRGIN
36	28	TEARS RUN RINGS MARC ALMOND PARLOPHONE
37	NEW	SECRET GARDEN T'PAU SIREN/VIRGIN
38	NEW	I DON'T BELIEVE IN MIRACLES SINITTA FANFARE
39	25	HANDS TO HEAVEN BREATHE SIREN/VIRGIN
40	26	THE LOCO-MOTION KYLIE MINOGUE PWL
1	NEW	BON JOVI NEW JERSEY VERTIGO/PHONOGRAM
2	NEW	LEVEL 42 STARING AT THE SUN POLYDOR
3	3	VARIOUS RAP TRAX STYLUS
4	8	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
5	1	VARIOUS HOT CITY NIGHTS VERTIGO/PHONOGRAM
6	7	VARIOUS BUSTER (ORIGINAL SOUNDTRACK) VIRGIN
7	2	KYLIE MINOGUE KYLIE—THE ALBUM PWL
8	6	THE PROCLAIMERS SUNSHINE ON LEITH CHRYSALIS
9	5	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
10	4	MICHAEL JACKSON BAD EPIC
11	10	BROS PUSH CBS
12	13	TANITA TIKARAM ANCIENT HEART WEA
13	15	ORIGINAL SOUNDTRACK DIRTY DANCING RCA
14	9	FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES RCA
15	NEW	COCTEAU TWINS BLUE BELL KNOLL 4AD/BEGGARS BANQUET
16	NEW	VARIOUS MOONLIGHTING ORIGINAL SOUNDTRACK WEA
17	NEW	BILLY BRAGG WORKER'S PLAYTIME GO! DISCS/CHRYSALIS
18	14	VARIOUS NOW! 12 EMI/VIRGIN/POLYGRAM
19	11	THE SMITHS RANK ROUGH TRADE
20	27	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
21	16	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN
22	21	BILLY IDOL IDOL SONGS: 11 OF THE BEST CHRYSALIS
23	19	TALK TALK SPIRIT OF EDEN PARLOPHONE/EMI
24	18	EAGLES BEST OF EAGLES ASYLUM
25	17	VARIOUS THE GREATEST EVER ROCK 'N' ROLL MIX STYLUS
26	NEW	VARIOUS ... AND THE BEAT GOES ON TELSTAR
27	29	WHITNEY HOUSTON WHITNEY ARISTA
28	24	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
29	25	INXS KICK MERCURY/PHONOGRAM
30	23	MICA PARIS SO GOOD 4TH & B'WAY/ISLAND
31	22	PRINCE & THE REVOLUTION PURPLE RAIN (ORIGINAL SOUNDTRACK) WARNER BROS.
32	30	SALT-N-PEPA A SALT WITH A DEADLY PEPA LONDON
33	NEW	MICHELLE SHOCKED SHORT SHARP SHOCKED COOKING VINYL
34	28	GEORGE BENSON TWICE THE LOVE WARNER BROS.
35	20	METALLICA ... AND JUSTICE FOR ALL VERTIGO/PHONOGRAM
36	12	ANTHRAX STATE OF EUPHORIA ISLAND
37	26	EUROPE OUT OF THIS WORLD EPIC
38	NEW	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
39	NEW	FOSTER & ALLEN THE WORLDS OF FOSTER & ALLEN STYLUS
40	36	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM

## CANADA (Courtesy The Record) As of 10/3/88

SINGLES		
1	1	SIMPLY IRRESISTIBLE ROBERT PALMER EMI/CAPITOL
2	2	HANDS TO HEAVEN BREATHE VIRGIN/A&M
3	4	I DON'T WANNA GO ON WITH YOU LIKE THAT ELTON JOHN MCA/MCA
4	10	BETTER BE HOME SOON CROWDED HOUSE CAPITOL/CAPITOL
5	5	FAST CAR TRACY CHAPMAN ELEKTRA/WEA
6	7	PERFECT WORLD HUEY LEWIS & THE NEWS CHRYSALIS/MCA
7	6	MONKEY GEORGE MICHAEL COLUMBIA/CBS
8	8	MAKE ME LOSE CONTROL ERIC CARMEN ARISTA/BMG
9	9	IT WOULD TAKE A STRONG STRONG MAN RICK ASTLEY RCA/BMG
10	3	POUR SOME SUGAR ON ME DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
11	13	SWEET CHILD O' MINE GUNS N' ROSES GEFEN/WEA
12	12	RAG DOLL AEROSMITH GEFEN/WEA
13	11	ROLL WITH IT STEVE WINWOOD VIRGIN/A&M
14	14	ALL FIRED UP PAT BENATAR CHRYSALIS/MCA
15	16	THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER TIN PAN APPLE/POLYGRAM
16	19	DON'T BE CRUEL CHEAP TRICK EPIC/CBS
17	15	PARENTS JUST DON'T UNDERSTAND D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG
18	17	DIAMOND SUN GLASS TIGER CAPITOL/CAPITOL
19	18	1-2-3 GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC/CBS
20	NEW	DON'T WORRY BE HAPPY BOBBY MCFERRIN EMI/CAPITOL
1	2	TRACY CHAPMAN ELEKTRA ASYLUM/WEA
2	1	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
3	5	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN/WEA
4	3	INXS KICK ATLANTIC/WEA
5	4	ROD STEWART OUT OF ORDER WARNER BROS./WEA
6	6	GEORGE MICHAEL FAITH COLUMBIA/CBS
7	7	STEVE WINWOOD ROLL WITH IT VIRGIN/A&M
8	8	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
9	9	ROBERT PALMER HEAVY NOVA EMI/CAPITOL
10	11	VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA
11	10	RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
12	12	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL/CAPITOL
13	13	HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS/MCA
14	14	ELTON JOHN REG STRIKES BACK MCA/MCA
15	15	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
16	18	METALLICA ... AND JUSTICE FOR ALL ELEKTRA/WEA
17	NEW	COLIN JAMES VIRGIN/A&M
18	16	AEROSMITH PERMANENT VACATION GEFEN/WEA
19	17	DEBBIE GIBSON OUT OF THE BLUE ATLANTIC/WEA
20	20	CHEAP TRICK LAP OF LUXURY EPIC/CBS

## WEST GERMANY (Courtesy Der Musikmarkt) As of 9/26/88

SINGLES		
1	1	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA
2	2	MACHO MACHO RAINHARD FENDRICH ARIOLA
3	3	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BLOW UP
4	12	HAND IN HAND KOREANA POLYDOR/DGG
5	8	DER BLONDE HANS HANNES KROEGER HANSA
6	5	YOU CAME KIM WILDE MCA
7	4	THE LOCO-MOTION KYLIE MINOGUE PWL
8	6	THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER POLYDOR/DGG
9	9	WIENER BLUT FALCO TELDEC
10	NEW	A GROOVY KIND OF LOVE PHIL COLLINS WEA
11	10	FORTSETZUNG FOLGT ... BAP EMI
12	17	JUST FOR YOU MIXED EMOTIONS ELECTROLA
13	16	TOUCHY A-HA WARNER BROS.
14	11	THE BEST OF JOINT MIX TOLGA FLIM FLAM BALKAN ITALO HEAT
15	NEW	DOMINO PET SHOP BOYS PARLOPHONE
16	13	DR. STEIN HELLOWEEN NOISE
17	15	PUSH IT SALT-N-PEPA METRONOME
18	14	ANOTHER PART OF ME MICHAEL JACKSON EPIC
19	7	IN THE AIR TONIGHT (REMIX 88) PHIL COLLINS VIRGIN UK
20	18	SUPERFLY GUY S-EXPRESS RHYTHM KING
1	1	BAP DA CAPO EMI
2	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
3	4	HERBERT GROENEMEYER OE EMI
4	3	MICHAEL JACKSON BAD EPIC
5	7	HELLOWEEN KEEPER OF THE SEVEN KEYS PART 2 NOISE
6	6	EROS RAMAZZOTTI MUSICA E' DDD
7	5	METALLICA ... AND JUSTICE FOR ALL VERTIGO/PHONOGRAM
8	8	SOUNDTRACK DIRTY DANCING RCA/ARIOLA
9	9	FALCO WEINER BLUT TELDEC
10	10	EUROPE OUT OF THIS WORLD EPIC
11	NEW	JULIANE WERDING TAROT WEA
12	11	MICHAEL JACKSON THRILLER EPIC
13	NEW	HEINZ RUDOLPH KUNZE EINER FUER ALLE WEA
14	12	KYLIE MINOGUE KYLIE—THE ALBUM PWL
15	13	KIM WILDE CLOSE MCA
16	15	HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS
17	18	MODERN TALKING BEST OF MODERN TALKING DINO
18	16	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
19	17	OFRA HAZA SHADAY TELDEC
20	20	MIDNIGHT OIL DIESEL AND DUST CBS

## JAPAN (Courtesy Music Labo) As of 9/26/88

SINGLES		
1	1	TABIDACHIHA FEESIA SEIKO MATSUDA CBS/SONY/SUN MUSIC
2	2	DAYBREAK OTOKOGUMI BMG/VICTOR/JOHNNYS
3	3	MUGON ... IROTTPOI SHIZUKA KUDO PONY/CANYON/FUJI/PACIFIC/OGIPRO/YAMAHA
4	NEW	AHH GUTTO MASAHIKO KONDO CBS/SONY/SUN MUSIC
5	5	MERMAID MIHO NAKAYAMA KING/VARNING P
6	4	CECILE YUI ASAKA HUMMING BIRD/NICHION/ROPPONGI ONGAKU
7	6	BEGINNING CHA-CHA VAP/NTV M
8	NEW	KANOJO TO TIP ON DUO MIKIMAI FOR LIFE/NTV M/GEIEI
9	7	KOME KOME WAR KOME KOME CLUB CBS/SONY/TM
10	8	BLUEBERRY JAM TOMOMI NISHIMURA TOSHIBA/EMI/GEIEI/NICHION
1	1	KYOSUKE HIMURO FLOWERS FOR ALGERNON TOSHIBA/EMI
2	2	YUTAKA OZAKI GAIROJU MOTHER AND CHILDREN
3	3	YOKO OGINOME CD RIDER VICTOR
4	4	THE RC SUCCESSION COVERS KITTY
5	NEW	RAMU THANKSGIVING VAP
6	6	HIKARU GENJI HI PONY/CANYON
7	9	KEISUKE KUWATA KEISUKE KUWATA VICTOR
8	7	RYO ASUKA SCENE PONY/CANYON
9	NEW	SHIZUKA KUDO SHIZUKA PONY/CANYON
10	5	REBECCA OLIVE CBS/SONY

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 10/1/88

HOT 100 SINGLES		
1	1	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
2	5	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
3	4	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/ARIOLA/BMG
4	2	YOU CAME KIM WILDE MCA
5	7	UN ROMAN D'AMITIE GLENN MEDEIROS & ELSA AMHERST/MERCURY
6	9	HE AIN'T HEAVY, HE'S MY BROTHER THE HOLLIES EMI
7	3	NUIT DE FOLIE DEBUT DE SOIREE CBS
8	10	MACHO MACHO RAINHARD FENDRICH ARIOLA/BMG
9	12	TEARDROPS WOMACK & WOMACK 4TH & B'WAY
10	14	PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC
11	6	THE LOCO-MOTION KYLIE MINOGUE PWL
12	NEW	HAND IN HAND KOREANA POLYDOR
13	8	IM NIN 'ALU OFRA HAZA HED ARZI/GLOBESTYLE
14	11	EST-CE QUE TU VIENS POUR LE VACANCES? DAVID & JONATHAN PATHE MARCONI
15	NEW	LOVELY DAY (SUNSHINE MIX) BILL WITHERS CBS
16	NEW	DOMINO DANCING PET SHOP BOYS PARLOPHONE
17	19	GIMME HOPE JO'ANNA EDDY GRANT ICE
18	NEW	THE RACE YELLO FONTANA
19	NEW	NOTHING CAN DIVIDE US JASON DONOVAN PWL
20	NEW	BEDS ARE BURNING MIDNIGHT OIL CBS
1	1	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
2	2	MICHAEL JACKSON BAD EPIC
3	3	EUROPE OUT OF THIS WORLD EPIC
4	4	KYLIE MINOGUE KYLIE—THE ALBUM PWL
5	5	METALLICA ... AND JUSTICE FOR ALL PHONOGRAM
6	6	SOUNDTRACK DIRTY DANCING RCA
7	7	BAP DA CAPO EMI
8	10	SOUNDTRACK LE GRAND BLEU VIRGIN
9	11	EROS RAMAZZOTTI MUSICA E' DDD
10	19	HELLOWEEN KEEPER OF THE SEVEN KEYS PART 2 NOISE
11	NEW	MIDNIGHT OIL DIESEL AND DUST CBS
12	8	SADE STRONGER THAN PRIDE CBS
13	12	PRINCE LOVESEXY PAISLEY PARK
14	18	HERBERT GROENEMEYER OE EMI
15	13	STING ... NOTHING LIKE THE SUN A&M
16	NEW	JEAN JACQUES GOLDMAN ENTRE GRIS CLAIR ET GRIS FONCE EPIC
17	NEW	INXS KICK MERCURY
18	16	KIM WILDE CLOSE MCA
19	20	BROS PUSH CBS
20	14	GEORGE MICHAEL FAITH EPIC

## AUSTRALIA (Courtesy Australian Music Report) As of 9/26/88

SINGLES		
1	1	SIMPLY IRRESISTIBLE ROBERT PALMER EMI
2	2	DOCTORIN' THE TARDIS THE TIMELORDS POSSUM
3	3	PERFECT FAIRGROUND ATTRACTION RCA
4	4	ALL FIRED UP PAT BENATAR CHRYSALIS
5	5	DON'T BE CRUEL CHEAP TRICK EPIC
6	9	THAT'S WHEN I THINK OF YOU 1927 WEA
7	7	PUSH IT SALT-N-PEPA LONDON
8	6	AGE OF REASON JOHN FARNHAM RCA
9	12	THEME FROM S-EXPRESS S-EXPRESS POSSUM
10	10	DUKE OF EARL THE DUKES OF EARLWOOD FEATURING ARMONDO HURLEY SAFO
11	NEW	NEVER TEAR US APART INXS WEA
12	16	ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
13	13	WANNA BE UP THE CHANTOOZIES MUSHROOM
14	14	HOLE IN MY HEART CYNDI LAUPER EPIC
15	NEW	AS THE DAYS GO BY DARYL BRAITHWAITE CBS
16	11	WILD WORLD MAXI PRIEST VIRGIN
17	15	MAKE ME LOSE CONTROL ERIC CARMEN ARISTA
18	18	NOTHIN' BUT A GOOD TIME POISON LIBERATION
19	8	BETTER BE HOME SOON CROWDED HOUSE CAPITOL
20	NEW	OH YEAH YELLO MERCURY
1	1	JOHN FARNHAM AGE OF REASON RCA
2	2	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL
3	8	VARIOUS 88 THE WINNERS WEA
4	10	INXS KICK WEA
5	NEW	VARIOUS 1988 WHAT'S HOT EMI
6	4	KYLIE MINOGUE KYLIE—THE ALBUM MUSHROOM
7	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
8	7	ROBERT PALMER HEAVY NOVA EMI
9	6	TV SOUNDTRACK TOUR OF DUTY 2 CBS
10	5	BROS PUSH CBS
11	9	CHANTOOZIES CHANTOOZIES MUSHROOM
12	NEW	PAT BENATAR WIDE AWAKE IN DREAMLAND CHRYSALIS
13	11	POISON OPEN UP AND SAY ... AH! LIBERATION
14	12	TV SOUNDTRACK TOUR OF DUTY CBS
15	NEW	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN
16	14	BIG PIG BONK WHITE
17	NEW	ROBERT CRAY BAND DON'T BE AFRAID OF THE DARK MERCURY
18	15	JOAN ARMATRADING THE SHOUTING STAGE A&M
19	17	ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYDOR
20	20	CHEAP TRICK LAP OF LUXURY EPIC

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 9/27/88

SINGLES		
1	2	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
2	1	STOP SAM BROWN A&M
3	3	WONDERFUL TONIGHT ERIC CLAPTON POLYDOR
4	7	WHERE DID I GO WRONG UB40 VIRGIN
5	4	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA
6	6	THE LOCO-MOTION KYLIE MINOGUE CNR
7	NEW	A GROOVY KIND OF LOVE PHIL COLLINS WEA
8	9	HEAVEN IN MY HANDS LEVEL 42 POLYDOR
9	NEW	PARADISE BY THE ... MEATLOAF CBS
10	5	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M/MCA
1	1	TRACY CHAPMAN TRACY CHAPMAN WARNER BROS.
2	2	ROBERT CRAY BAND DON'T BE AFRAID MERCURY
3	3	SAM BROWN STOP A&M
4	4	KOOS ALBERTS HET LEVEN GAAT DOOR CNR
5	10	UB40 UB40 VIRGIN
6	5	JOE JACKSON LIVE 1980/1986 A&M
7	8	VARIOUS CIAO ITALIA EVA
8	6	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
9	7	VARIOUS DANCE CLASSICS 3 ARCADE
10	NEW	JLAST & B STENBERG FLUTE/FIESTA POLYDOR

# Discwasher: A Model For LBOs Management Pays Debt, Offers Equity

BY MARK MEHLER

NEW YORK "This past year," says Ken Thomson, president of Discwasher Inc., "has been like falling into the Chicago River and coming out wearing a clean suit."

In late September 1987, Thomson and his management team acquired the small Schiller Park, Ill.-based supplier of audio and video cleaning accessories from Beatrice Co.'s International Jensen subsidiary in a leveraged buyout (Billboard, Oct. 3, 1987). The deal came only weeks before the stock-market crash and the subsequent mass exodus of home-entertainment companies from the public sector. Thomson says corporate managers, tired of low market valuations and ready to realize the true value of their companies through LBOs, could take a page from Discwasher's story.

"We really had the dream LBO," he says, reflecting on his first 12 months of ownership management during a weeklong visit to New York. "We've already paid down 20% of our debt out of cash flow. Revenues were up 18% over (the last fiscal year at Beatrice) ... We

haven't had to go back to use our \$1.5 million line of credit (with Harris Trust & Savings of Chicago), and I've been able to give some of our key people equity positions in the company."

As long as the 17-year-old firm—which posted steady profits until 1985 and has returned to profitability in the past three years—maintains a strong cash flow, says Thomson, the company can continue expanding its marketing and distribution operations and taking advantage of opportunities in new markets.

Since spinning off, Discwasher has increased its overseas distributor roster from two to 25, with international revenues expected to grow 350% to about \$600,000 this year. The company has also expanded its line of static-cleaning products and begun an internal development program on a new line of electronic cleaners.

Thomson, general manager at Magnavox prior to joining Discwasher in 1986, feels truly in control of a business for the first time in his career. "At Magnavox, I had seven vice presidents and 800 people, but the only people I could

kick in the behind were those seven VPs ... Here you can make decisions and be involved with all aspects of the business. We're able to respond to customers much faster. We can add personnel and launch promotions in a fraction of the time."

For example, he notes, the company currently is stocking up inventory for the Christmas season. With a fill rate on orders of 97%, abnormally high for this business, Discwasher is running a risk, but Thomson is willing to take the small hit on margins to get faster customer service and higher retail turnover.

"At Beatrice, they would have been all over us, forcing us to cut back. Here, we can make those kinds of decisions freely."

Thomson says that Marine Venture Capital, the Milwaukee venture firm that owns 35% of Discwasher, shares his belief that forgoing retained earnings now in favor of paying down debt and rewarding key executives with equity is the correct long-term strategy.

Late last month, marketing manager Dan Peters, who has redesigned much of the company's packaging and is developing the new electronic cleaner line, was given an equity stake. Thomson declines, however, to name all the executives who have been so rewarded. He says his ultimate goal is "to take more equity and feed it [to key people] so that one day, when I leave, four or five of the best people will own and run the company."

The success of privately held Discwasher in its first year, however, is also attributable in large measure to the relatively low LBO price. Thomson won't reveal all the numbers, but it is believed new management paid in the neighborhood of \$10 million for an estimated \$15-million-a-year business. The deal included headquarters, a facility in Columbia, Mo., and a 50,000-square-foot plant in Laredo, Texas.

"Beatrice was going to shut that plant down," says Thomson. "They had already written it down so far ... Overall, they didn't want to be in [the home-entertainment-product] business for strategic reasons, and our timing just happened to be very good."

Without disclosing all the figures, Thomson says net income in the current fiscal year will be up about \$365,000. Debt is currently well below 50% of the annual revenue, according to the president.

"It would take me a long time to think of any down side to being a leveraged private company," he concludes. "The breakup of giant corporations often only benefits a few people at the top end. But it can also allow dedicated managers to take a little division and build it into an entrepreneurial company."

# Gemini Files Suit Against Price Over Stalled Sale

NEW YORK Gemini Broadcasting Corp. has filed suit against Price Communications Corp., seeking to compel Price and its wholly owned subsidiary Empire State Broadcasting Corp. to complete the sale of WWKB-AM and WKSE-FM to Gemini.

A New York State Supreme

letter of commitment for senior debt financing, satisfying all the obligations of the contract. In early August, Price received a subordination agreement from the senior lender, thus completing Gemini's preclosing obligations, the plaintiffs contend.

"However," says Gemini attorney Ralph Lorigo, "Price has refused to perform its duties under [the] terms of the contract ... Gemini has been, and still is, ready, willing, and able to tender full and complete performance pursuant to those terms."

Robert Price, president of New York-based Price Communications, says the company plans to contest the suit, claiming that Gemini has failed to meet the terms of the contract regarding financing.

"They want their \$100,000 escrow payment," says Price, "but we have no intention of giving it back."

## Each side says the other has not fulfilled contract

Court judge has issued a temporary injunction enjoining Price from disposing of those stations. The return date for that show-cause order is Oct. 12, according to attorneys for Gemini.

On July 15, the companies contracted for the sale of the Buffalo, N.Y., stations for \$6 million. Gemini paid a deposit of \$100,000. According to the plaintiffs, Gemini later that month obtained a

# Major Video Posts Gains Earnings, Revenues Both Jump

NEW YORK Major Video Corp., the Las Vegas-based retail chain that has agreed to merge with Blockbuster Entertainment Corp., reported steep gains in both earnings and revenues in the first quarter ended July 31.

Net income for the three months was \$672,908, or 13 cents a share, up from \$265,061, or 8 cents a share, in the previous year's period.

Revenues in the first quarter were \$6.8 million, compared with \$3.2 million in the first fiscal 1988

quarter. In a related development, a federal court in Texas has denied a request from Major franchisees to block the proposed acquisition of the chain by Blockbuster. A trial date on the franchisees' lawsuit has been set for Dec. 27, according to Major Video.

The proposed acquisition, valued at about \$97 million, has prompted at least two other lawsuits from Major Video franchisees (Billboard, Oct. 1).

# Circuit City Income Rises To \$16.6 Million In Quarter

NEW YORK Circuit City Stores Inc., the home-electronics retailer, reported sharply higher net income and revenue for the quarter and six months ended Aug. 31.

During the three months, the company earned \$16.6 million, or 73 cents a share, compared with a net income of \$10.8 million, or 48 cents a share, in last year's quarter.

The three-months revenue was \$396.1 million, up from \$289.3 million in the comparable period of fiscal 1987.

For the first half, Circuit City earned \$25.6 million, or \$1.13 a share. This compares with earnings of \$17.7 million, or 79 cents a share, a year earlier.

Revenues were \$723.8 million, an increase over last year's \$535.7 million.

Shares outstanding rose slightly, from 22.54 million last year to

22.76 million. Circuit City stock, which had traded at \$20 earlier this year, closed Sept. 26 at \$40.50 in New York Stock Exchange composite trading.

# Fries Gets Bank Credit

NEW YORK Fries Entertainment Inc., a theatrical-film, television, and home-video producer and distributor, has signed a \$20 million, four-year bank-credit agreement with Credit Lyonnais Bank Nederland.

The funds will be available for general corporate purposes, acquisition of film rights, TV and film production, and corporate acquisitions.

# MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 9/20	Close 9/26	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	205.1	168 3/4	168 3/4	.....
Cannon Group	90.8	3 1/2	3 1/2	.....
Capital Cities Communications	131.9	335 1/2	347	+1 1/2
Coca-Cola	2224.7	42 1/4	43 3/4	+ 1/4
Walt Disney	1064.2	63	63	.....
Eastman Kodak	2554.7	44 3/4	44 3/4	- 1/4
Gulf & Western	2614.3	39 3/4	37 3/4	- 2
Handleman	112.4	31 1/2	31 1/2	- 1/4
MCA Inc.	907	44	44 1/2	+ 1/2
MGM/UA	124.1	13 3/4	13 3/4	+ 1/4
Orion Pictures Corp.	120.3	14 1/2	15 3/4	+ 1/4
Primerica	1340	28 1/2	28 3/4	+ 1/4
Sony Corp.	168.7	51 1/2	49 1/2	- 2 1/4
TDK	40.4	72	67	- 5
Vestron Inc.	48.3	4 1/4	4 1/4	- 1/4
Warner Communications Inc.	1104.6	35 1/2	35 1/2	.....
Westinghouse	1580.8	51 1/2	53 3/4	+ 2
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	8.5	3 3/4	4 1/4	+ 1/2
ElectroSound Group Inc.	2.6	3 3/4	4	+ 1/4
Lorimar/Teletelures	66.1	13 3/4	13 3/4	.....
New World Pictures	53.1	3 1/4	3 1/4	- 1/4
Price Communications	79.7	7 3/4	7 3/4	- 1/4
Prism Entertainment	10.4	3 3/4	3 1/2	- 1/4
Turner Broadcasting System				.....
Unitel Video	4.4	9 1/4	9 1/4	- 1/4
<b>OVER THE COUNTER</b>				
Acclaim Entertainment		3 3/4	3 3/4	.....
Blockbuster Entertainment		21	20 1/4	- 3/4
Certron Corp.		1 1/4	1 1/4	.....
Dick Clark Productions		4 1/4	4 1/4	.....
Infinity Broadcasting				.....
LIN Broadcasting		59 1/2	59 1/2	- 3/4
Lieberman Enterprises		17 1/4	17 1/4	.....
Major Video		14 1/2	14	- 1/2
Malrite Communications Group		10 1/4	10 1/4	.....
Recoton Corp.		5 1/2	5 1/2	.....
Reeves Communications		6 1/4	6 1/4	.....
Satellite Music Network, Inc.		4 1/4	4 1/4	+ 1/4
Scripps Howard Broadcasting		83 1/2	83	- 1/2
Shorewood Packaging		16	15	- 1
Sound Warehouse		12 1/2	12 1/2	.....
Specs Music		7	7	.....
Starstream Communications Group, Inc.		2 1/2	2 1/2	.....
Trans World Music		24 1/4	24 1/4	- 1/2
Video Jukebox Network		3 1/4	3 1/4	.....
Wall To Wall Sound And Video		3 1/4	3 1/4	.....
Westwood One		11 1/2	11 1/2	+ 1/4
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Chrysalis	106	106	106	.....
Pickwick	225	225	230	+ 5
Really Useful Group	530	530	515	- 15
Thorn EMI	614	614	630	+ 16
Virgin	126	126	125	- 1

**U.S.-Canada trade deal backed by study ... see page 66**

## POP

### PICKS

#### RANDY NEWMAN

**Land Of Dreams**  
 PRODUCERS: Mark Knopfler, James Newton Howard & Tommy LiPuma, Jeff Lynne  
 Reprise 25773

Songwriter's songwriter is back with first nonsoundtrack work in many moons. As always, Newman's pocket character sketches and minidramas are sardonic, witty, and telling. While there doesn't appear to be a "Short People" or "I Love L.A." on this package, lovers of intelligent songwriting will find much to revel in. Stinging "It's Money That Matters" may attract interest.

#### THE CALIFORNIA RAISINS

**Sweet, Delicious & Marvelous**  
 PRODUCER: Ross Vannelli  
 Priority SL 9755

Sun-dried superstars who rode a Claymation commercial to platinum heights last album out return with another savory soul stanza. Buddy Miles again supplies the vocals on freshly picked retakes of R&B standards. No new wrinkles here, but if public's appetite persists, this could take another big bite out of the charts.

#### R.E.M.

**Eponymous**  
 PRODUCERS: Various  
 I.R.S. 6262

Athens, Ga.'s finest gets a send-off from its former label (its first Warner Bros. album is due in November) with this well-selected best-of. Both well-known album tunes and rarities are included. Among the latter are original indie-label single version of "Radio Free Europe" and soundtrack tune "Romance."

#### JETBOY

**Feel The Shake**  
 PRODUCER: Tom Allom  
 MCA 42235

Led by vocalist Mickey Finn, this San Francisco quintet colors its heavy metal-pop with shades of rockabilly rowdiness. Highlights of this excellent, airy debut include the head-banging title track, the harmonious "Make Some Noise," "Fire In My Heart," and "Hard Climb."

### RECOMMENDED

#### BROKEN HOMES

**Straight Line Through Time**  
 PRODUCERS: Tony Berg, Michael Doman  
 MCA 42181

L.A. quintet improves dramatically on second album. Vocalist Doman displays considerable authority on collection of somewhat derivative but very capable rockers. Title track, "Seeds I've Sown," and "Superstar" are worthy of album rock attention.

#### THAT PETROL EMOTION

**End Of The Millennium Psychosis Blues**  
 PRODUCER: Roli Mosimann  
 Virgin 91019

Flame-throwing Irish band founded by ex-Undertones Damien and Sean O'Neill leaps to Virgin for second stateside album. Latest effort isn't quite as caustic and punkish as its earlier work; while writing is as unusual and intelligent as before, tempos are slower and new influences (funk, folk) are injected. Look for quick alternative acceptance.

#### ASHTON

**Modern Pilgrims**  
 PRODUCER: Paul A. Rothchild  
 RCA 7666-1-R

Former Rare Bird member Mark Ashton fronts opulent-sounding pomp-rock sextet. Detailed production sound (courtesy of vet Rothchild) and distinctive vocals by Ashton are, unfortunately, in the service of very mundane tunes.

#### FIELDS OF THE NEPHILIM

**The Nephilim**  
 PRODUCER: Bill Buchanan  
 Beggars Banquet/RCA 8511-1-H

Big noise from the U.K. over group's gothic/spaghetti-western connection overlooks band's increasingly no-gimmick musical approach. Vocal hints of (of all bands) Motorhead pervade this artful outing; heavy promotion and video play could easily make this the group's breakthrough effort.

#### KANSAS

**In The Spirit Of Things**  
 PRODUCERS: Bob Ezrin, Greg Ladanyi, Phil Ehart  
 MCA 6254

Time warp to the '70s should appeal to band's longtime supporters. Try "Stand Beside Me" for appetizer; follow with "House On Fire."

#### JOHNNY WINTER

**The Winter of '88**  
 PRODUCER: Terry Manning  
 MCA 42241

Fresh and exciting effort from the albino blues guitarist could jump-start a critically hailed but commercially slow career. "Rain" is one of several highlights.

#### NIGHT RANGER

**Man in Motion**  
 PRODUCERS: Keith Olsen, Brian Foraker  
 MCA 6238

Aimed squarely at the heart of album rock radio, this collection hugs the white line down the middle of the road. Rocking "Love Shot Me Down" is best of mediocre lot.

#### OINGO BOINGO

**Boingo Alive**  
 PRODUCERS: Danny Elfman, Steve Bartek, John Avila  
 MCA Records 2-8030

Double live album made up mostly of greatest hits also includes two new songs. A fun album of house rockers, highlighted by "Just Another Day."

#### MATT BIANCO

**Indigo**  
 PRODUCERS: Mark Reilly, Mark Fisher  
 Atlantic 81878

Producers Reilly on vocals and Fisher on keyboards fashion an exotic blend of dance rock that sometimes jazzes itself into Manhattan Transfer territory. Miami Sound Machine's Emilio Estefan produced the Latinesque "Don't Blame It On That Girl"; other highlights include the party-hardy "Jack Of Clubs" and Ambassador's rapid-fire rapping on "Wap Bam Boogie."

#### WHEN IN ROME

**PRODUCERS: Ben Rogan, Richard James Burgess**  
 Virgin 90994

British singers Clive Farrington and Andrew Mann team up with keyboardist Michael Floreale to create a synth-heavy pop sound. Standouts include "The Promise," the vigorous "I Can't Stop," and the midtempo "Sight Of Your Tears."

#### PHIL THORNALLEY

**Swamp**  
 PRODUCERS: Phil Thornalley, others  
 MCA 42226

Heavy dance rock laced with electronic touches and burning guitar leads frames this debut effort. The anthemic "When I Get To Heaven" is noteworthy; the monster groove of "Concentration" hints at dance-floor action. Thornalley's "Love Me Like A Rock" is not the Paul Simon classic.

#### THE ALARM

**Electric Folklore Live**  
 PRODUCER: Gary Katz  
 I.R.S. 39108

Crisp live set from politically conscious rockers offers expanded versions of six of their best numbers, recorded in the spring of '88. Includes "Rescue Me," "Strength," "Permanence In Change," and "Spirit of '76."

## SPOTLIGHT



**KENNY G**  
 Silhouette  
 PRODUCER: Kenny G  
 Arista 8457

Newest outing from Arista's sax machine may feature another "Songbird" in the gracefully serene, highly airplayable title track as well as tuneful entries "All In One Night" and "Against Doctor's Orders." Guest vocalist Andre Montague croons "I'll Be Alright," and Smokey Robinson bestows his unmistakably soulful touch to "We've Saved The Best For Last." Expect heavy AC action on this one.

## NEW AND NOTEWORTHY

#### KEITH RICHARDS

**Talk Is Cheap**  
 PRODUCERS: Keith Richards & Steve Jordan  
 Virgin 90973

Lone Stone rides hard on his long-awaited solo debut. Richards' immediately identifiable guitar sound propels a storming selection of hard-rock tracks, which incorporate diverse R&B, old-time rock 'n' roll, blues, and New Orleans influences. The fervent band (Jordan, Charlie Drayton, Ivan Neville, Waddy Wachtel) is augmented by a batch of all-star sidemen and sidewomen. First single, "Take It So Hard," will take Keef's message to album-rock radio in a big way.

#### JUDSON SPENCE

**PRODUCERS: Monroe Jones, Judson Spence, David Tickle**  
 Atlantic 81902

Striking young Mississippian has vocal chops to spare and shows them off in this compulsively listenable, and danceable, debut. Best comparisons are to Prince (for vocal licks) and Robbie Nevil (for general blue-eyed soulfulness). Tasty production, which eschews dance-floor cliches, enhances flavorful material. Check "If You Don't Like It," "Attitude," and "Hot & Sweaty." Label has big push in the offing; it's deserved.

#### THE BALANCING ACT

**Curtains**  
 PRODUCER: Andy Gill  
 I.R.S. 42237

Ex-Gang Of Four guitarist produces the third album from these irrepressibly innovative popsters. Listeners won't be able to ignore the stinging riff of "Generator"; such oddball pop beauties as "She Doesn't Work Here" and "Sleep On The Trusty Floor" are equally compelling. Includes an exotic-sounding cover of George Clinton's "Can You Get To That."

#### STEVE MILLER

**Born 2B Blue**  
 PRODUCERS: Ben Sidran, Steve Miller  
 Capitol 48303

Steve Miller reveals his long-suppressed jazzy nature with pianist Sidran at his side. "Fly Like An Eagle" fans may be disappointed but should nevertheless lend an ear to the smooth Miller versions of "Zip-A-Dee-Doo-

Dah," scat number "Filthy McNasty," and standards "God Bless The Child," "When Sunny Gets Blue," and "Willow Weep For Me."

## BLACK

### PICKS

#### GOOD QUESTION

**PRODUCER: Rick Neigher**  
 Paisley Park 25743

Sprightliest signing from Paisley Park in some time is the sibling duo of Sean and Marc Douglas, who deliver a debut package of nicely grooved dance tracks and ballads that conjure up images of Michael Jackson. "Got A New Love" has made its mark on the dance charts; "Body Contact" and "Dance With Me" would make nice successors.

#### READY FOR THE WORLD

**Ruff 'N' Ready**  
 PRODUCER: Ready For The World  
 MCA 42198

In this third venture, the Michigan six-piece expands its tough, spare, urban sound and could very well make its name come true. Highlights of an impressive set include the tense funk of "My Girly" and "Cowboy" as well as the yearning soul of "Don't You Wanna (With Me)" and the catchiness of "It's Funny."

### RECOMMENDED

#### THE BOYS

**Messages From The Boys**  
 PRODUCERS: L.A. & Babyface, others  
 Motown MOT 6260

The Boys are the four Abdul Samad brothers, ranging in age from 9-14, cast into chart contention with "Dial My Heart" by riding the coattails of the L.A. & Babyface comet. No threat to the Jacksons' legacy here, but these California kids fill a niche at the label that put the soul in family.

#### CHERYL PEPSII RILEY

**Me Myself And I**  
 PRODUCER: Full Force  
 Columbia 44409

Set is written, produced, and arranged by Full Force (with the participation of Jellybean). Riley is a compelling vocalist whose strengths may lie more in ballads than hard funk. Fine choral harmonies fortify "Falling From The Floor," and the dance beat is sharpest in "He Said-She Said." She teams up with Full Force for "Every Little Thing About You" and with Lisa Lisa for the "Sisters" duet.

## COUNTRY

### PICKS

#### BARBARA MANDRELL

**I'll Be Your Jukebox Tonight**  
 PRODUCERS: Tom Collins, Fred Foster  
 Capitol 90416

In a turn well-taken, Mandrell veers toward traditional country here. And it all sounds good, especially "Mirror, Mirror," "Big, Big Love," and "I Dropped Your Name."

#### SAWYER BROWN

**Wide Open**  
 PRODUCER: Ron Chancey  
 Capitol 90417

This is SB's best album yet. The writing, done mostly in house, is thoughtful and intelligent, the instrumentation underscores the vocals, and there is little of the tedious spoiled-kids attitude the band once gloried in. Best cuts: "Old Pair Of Shoes," "Field Hand," "Ax To Grind," "It Wasn't His Son."

## JAZZ

### PICKS

#### DAVE HOLLAND TRIO

**Triplicate**  
 PRODUCER: Lee Townsend  
 ECM 837 113-1

Masterful set by bassist Holland most recalls his spectacular "Conference Of The Birds" album of the early '70s. Trio—featuring drummer Jack DeJohnette and rising sax star Steve Coleman—rips through originals and works by Ellington and Parker with equal parts vigor and precision. A knockout.

#### STANLEY JORDAN

**Flying Home**  
 PRODUCER: Preston Glass  
 EMI-Manhattan 48628

Jordan's fluid lyricism at the fretboard comes back strong—a delight for fans and first-timers alike. The agile funk of "Street Talk" is an ideal kickoff, but listen for the harder-rocking "Can't Sit Down" and "The Time Is Now." Also includes his surprisingly literal version of Led Zeppelin warhorse "Stairway To Heaven."

### RECOMMENDED

#### LIZ STORY

**Speechless**  
 PRODUCERS: Mark P. Duke, Thomas MacCluskey  
 RCA Novus 3037-1-N

Second Novus effort for eclectic pianist Story is ultimately little different from her previous work. Though thoughtful, moody solo pieces will please older, new-age oriented fans, crossover to general jazz fans seems unlikely.

## DANCE

### PICKS

#### NOEL

**PRODUCERS: various**  
 4th & B'Way/Island 4009

New York club phenom's debut album features his initial hits, the driving "Silent Morning" and the dreamy dance rhythms of "Like A Child." The snappy "City Streets" is also worth a listen.

## CLASSICAL

### RECOMMENDED

#### BRITTEN: PAUL BUNYAN

**Soloists, Chorus & Orchestra Of The Plymouth Music Series, Brunelle**  
 Virgin VCD 7 90710

A provocative performance of the little-known early Britten operetta. Text by poet W.H. Auden is pointed and evocative, and narration and song are delivered by the large cast with idiomatic insight that rings true. Those concerned with the origin and development of this entertaining work will find the booklet (or, rather, miniature) that accompanies the two-disk package a mine of information.

**SPOTLIGHT:** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.

**PICKS:** Releases predicted to hit the top half of the chart in the format listed.

**RECOMMENDED:** Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Drew Wheeler, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### OCTOBER

Oct. 1-2, **BMI-Sponsored Los Angeles Songwriters Showcase/Songwriters Expo 12**, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 1-2, **Sixth Annual L.A. Music Equipment Expo**, Hyatt Hotel, Los Angeles International Airport, Los Angeles. Loni Specter, 818-344-3441.

Oct. 2-4, **Sixth Annual Amusement Business/Billboard Sponsorship Seminar**, Hotel Inter-Continental, New Orleans. 615-321-4254.

Oct. 3, **National Academy Of Songwriters Song Screening Session**, Orange Library, Orange, Calif. 213-463-7178 or 800-334-1446.

Oct. 3-5, **1988 East Coast Video Show**, Showboat Hotel & Casino, Atlantic City, N.J. Colin Medlock or Donald Blick, 718-332-4731.

Oct. 5-8, **Seventh Annual Jazztimes Magazine Convention**, Sheraton Universal Hotel, Los Angeles.

les. Ira Sabin, 800-832-2838 or 301-588-4114.

Oct. 10, **Country Music Assn. Awards Show**, The Grand Ole Opry, Nashville. 615-244-2840.

Oct. 11, **BMI Country Awards**, Tennessee Performing Arts Center, Nashville. 615-259-3625.

Oct. 12, **ASCAP Country Awards**, Opryland Hotel, Nashville. Eve Vaupel, 615-244-3936.

Oct. 13, **SESAC's 24th Annual Awards Presentation**, Hyatt Regency Hotel, Nashville. 615-320-0055.

Oct. 17, **Academy Of Country Music Sixth Annual Celebrity Golf Classic**, De Bell Golf Course, Burbank, Calif. Fran Boyd, 213-462-2351.

Oct. 20-22, **Friends Of Old-Time Radio 13th Annual Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 23, **VSDA Third Annual Bay Area Video Trade Show**, Oakland-Hyatt Regency Convention Center, Oakland, Calif. Ken Dorrance, 415-769-8171.

Oct. 27-30, **Eighth Annual CMJ Music Marathon Convention**, Vista Hotel, New York. Layla Turkkan, 212-956-8660.

### NOVEMBER

Nov. 1, 8, 15, and 22, **ASCAP Gospel Workshop**, ASCAP offices, Nashville. Eve Vaupel, 615-244-3936.

Nov. 3-4, **American Bar Association Forum: Recording, Management, And Agency Contracts In The Music Industry**, Underwood Auditorium, Vanderbilt Law School, Nashville. Edward Pierson, 303-839-5789.

Nov. 9-11, **Second Annual American Video Conference & Awards with the 10th Annual Billboard Music Video Conference**, Bel Age Hotel, Hollywood, Calif. For information, call the American Film Institute, 213-856-7743.

Nov. 22, **International Tape/Disc Assn. General Membership Meeting And Update Seminar**, Waldorf-Astoria Hotel, New York. Henry Brief, 212-643-0620.

### DECEMBER

Dec. 3-4, **MIDI Expo**, Sheraton Centre, New York. Tony Scalisi, 203-259-5734.

## LIFELINES

### BIRTHS

Girl, Rachel, to **Mitchell and Debra Karduna**, Aug. 28 in New York. He is VP/director of talent representatives at Talent Consultants International.

Girl, Jacqueline Beth Cruver, to **Jamie Cruver and Felice Fleisher**, Sept. 2 in Los Angeles. He is national accounts manager RCA/Columbia Pictures Home Video. She is director of distributor marketing at Paramount Home Video.

mount Home Video.

Boy, Jesse Benjamin Simonds Rose, to **Don Rose and Nina Simonds**, Sept. 13 in Boston. He is president of Rykodisc. She is a freelance writer.

Boy, Dennis Walker, to **Stan and Denise Hitchcock**, Sept. 21 in Nashville. He is senior VP of Country Music Television. She is president of Hitchcock Enterprises.

Boy, Frazier Alexander, to **Brady and Susan McGraw**, Sept. 21 in Savannah, Ga. He is program director at WZAT radio there.

Girl, Kylie Nikole, to **Douglas F. and Judith Decker Smith**, Sept. 25 in Pittsburgh. He is senior buyer with National Record Mart. She is local sales manager for WMXT there.

Girl, Lilia Jovita, to **Moira McCormick and Moreno Espinoza**, Sept. 27 in Chicago. She is Midwest correspondent for Billboard.

### MARRIAGES

**Rick Bates to Nancy Meyer**, Sept. 4 in Malibu, Calif. He is with the management firm Linda Clark Associates. She is VP of the Cameron Organization Inc.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

## WCI BRANCHES INTO CLASSICAL GENRE

(Continued from page 5)

ket all of its classical lines, including Nonesuch and Finnadar, together. WEA International will coordinate release schedules for Teldec but will otherwise be uninvolved with domestic marketing.

Supervising the classical sales effort will be Barry Bender, WEA's new national sales manager/classics. Bender, who joined WEA Monday (3), was previously with Home Vision, a Chicago-based video firm. He has 15 years of experience in record buying, including 10 years with the Windy City's Rose Records chain.

According to Russ Bach, executive VP of marketing development for WEA, wholesale on Teldec CDs will be \$9.59 for front-line product, \$6.90 for midline, and \$4.50 for budget. The front-line price, he says, is about \$2

less than what Koch was charging.

Explaining the aggressive pricing policy, he notes, "We're mainstreaming that line to be competitive with every other classical label, and we're here to do business."

Cory Connery, national sales manager of special products for WEA, points out that at least initially, some of the Teldec releases will come out with LP and tape equivalents, but he believes that in the long run the line will be CD only.

Virgin Classics will be CD and tape only from the beginning, he says.

European catalogs and merchandising materials will be used to launch the Teldec line here, he states, but WEA eventually will create its own materials to promote the classical line.



**Moment-ous Meeting.** Warner/Chappell Music executives congratulate songwriters Albert Hammond and John Bettis for the success of their song "One Moment In Time," sung by Whitney Houston on Arista's Olympic album. Pictured, from left, are Michael Sandoval, VP/director of creative operations, U.S., Warner/Chappell; Bettis; Les Bider, president/CEO, Warner/Chappell; Jay Morgenstern, VP/GM, Warner/Chappell; and Hammond.

## NEW COMPANIES

**Professional Productions Inc.**, an independent production and artist management company, formed by Valerie Aiken and Henry Motes. Services include video and film production, artist and tour management, bookings, and special events. 106 Doctors Circle, Columbia, S.C. 28203; 803-252-6610.

**Stolley Management Ltd.**, an artist management company, formed by Hope Stolley. Services include management, production, and publishing. Suite 3, 1386 Second Ave., New York, N.Y. 10021.

**Get Wit It Production Records**, formed by Edgardo Rivera. Major functions include recording and promotions. The company's first releases are "Spanish Fly" and "Are You Read?" by the Imperial Brothers. Suite 160, 352 E. 137th St., Bronx, N.Y. 10454; 212-292-8104.

**Schmerdley Music**, a music publishing company, formed by Tom Willett. The company specializes in novelty, specialty, and commercial jingle music and is currently accepting material. Suite G-3, 7560 Woodman Place, Van Nuys, Calif. 91405.

**Mass Appeal Records**, formed by Mark D. Hildreth and Audra Glover. The company specializes in production and publishing for dance, R&B, funk, and rap artists. Services include contract negotiation, nation-

al/international promotion, distribution, and management. The company is currently accepting material. P.O. Box 9832, Atlanta, Ga. 30319; 404-586-0404.

**Fitz-Lee Records**, formed by Robert Fitzpatrick and Gary Lee. The company focuses on the production and management of developing artists, specializing in R&B, reggae, and pop. The company's first single is "Don't Ever Say Never" by Ya Ya. 19505 Beardsley Road, Los Gatos, Calif. 95030; 408-354-3539.

**Pro Motion**, formed by Claudia Edwards and Grete Gryzwana. Services include personalized fitness development, performance coaching, and choreography for showcases, stage, film, and video. P.O. Box 121713, Nashville, Tenn. 37212; 615-292-4915.

**Firenze Records**, a management and publishing company, formed by Markus James. First release is the album "Green Eyes" featuring Joe Satriani and Sarah Baker. No. 65, 1827 Haight St., San Francisco, Calif. 94117; 215-687-5909.

**HMS Sound Recordings**, a management, recording, and video company, formed by Richard Painter. First release is the album "Standing In The Tower" by Joseph Lamm. P.O. Box 509272, Indianapolis, Ind. 46250; 805-942-7108.

**Sacco Productions**, a management and production company for Sam

Sacco, formed by Dawn Sacco. The first release is an album titled "Child Of The '80s." P.O. Box 371, Bogota, N.J. 07603; 201-489-4206.

**Unknown Potential**, a management and production company, formed by Johnny Blair. The first release is an album titled "Door In The Water." P.O. Box 421890, San Francisco, Calif. 94142-1890; 415-346-6950.

**AME Music**, a management and recording company, formed by Sheree Sparks. 1507 E. Alder, Seattle, Wash. 98122; 206-325-0330.

**C-Win's Records**, a record and production company, formed by Winn Thompkins. The first release is an antidrug album by the CWB band, titled "Smokin' Crack." 107 N.W. 15th Place, Pompano Beach, Fla. 33060; 305-943-6893.

**Sound Source Recording Studio**, formed by Kurt and Derek Slep. The company records, manufactures, and distributes Sound Choice Accompaniment Tapes, a line of sound-alike accompaniment tracks used in vocal demos, live performances, talent show auditions, and other events. Services include demo recording and jingle production. Suite 150, 10100 Park Cedar Drive, Charlotte, N.C. 28210; 704-542-9761.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

## INTERSTATE RACKS UP 17% MORE SALES

(Continued from page 5)

ing" role played by CDs in racks, Dick Greenwald cautions that the CD's continued well-being is stifled by two factors: pilferage and pricing.

"There is customer concern with CD pilfering," says Greenwald. "Some are locking it up or cutting it out. Others are turning to single-exit bullpen layouts. CDs are still a small portion of their business."

To Kugel, CDs remain "price sensitive. From time to time we modify our best-seller lists to enable accounts to sell them at \$12.95. We've seen a positive consumer reaction."

To accommodate growth, Interstate has expanded its physical plant in Hagerstown and is creating new computer software programming for financial and inventory controls.

The new Hagerstown warehouse facility, unveiled several weeks ago, totals 60,000 square feet and is a few miles from the former warehouse with 30,000 square feet. The new home is on a 10-acre site; Greenwald notes that the site carries a 10-year lease with an option to buy.

While intrigued by the pending buyout of the 388-unit Zayre discount chain by its chief competitor, Ames

Department Stores Inc. (Billboard, Oct. 1), half of whose 360 stores are racked by Interstate, Greenwald says it's too early to weigh the possibilities for his company. The Zayre units are currently racked by Handleman.

At Interstate's meeting, members of branch distribution organizations—MCA, WEA, CEMA, CBS, BMG, and PolyGram—presented reviews of recent hits and upcoming product. In addition, Paramount Home Video, represented by Jeri Elster, director of national accounts, also showcased upcoming product.

On Sept. 23, 47 companies representing a wide spectrum of audio and video titles and accessories displayed their wares in a two-hour trade show at the Interstate meet.

Ed Berson, Interstate's director of marketing, chaired the meeting, which included business sessions directed at Interstate's staffers.

A solid salute to Interstate's sales staffers came from Ron Hughbanks, CEMA's district manager for the Washington/mid-Atlantic area, during his organization's product presentation: "You care more about music than a lot of retailers."

## TOP 40S FIND WOMEN COTTON TO HARD ROCK

(Continued from page 1)

"Rock records absolutely appeal to women," says WRQX "Q107" Washington, D.C., PD Lorrin Palagi. "Eighteen-to-35-year-old women were raised on rock'n'roll. It's always been there for them; it's not alien to them. Women as a group do not like only dance records or rock records or pop records. They span the gamut of music, as any other demographic cell does."

Dean thinks female listeners may also be reacting to this summer's ballad glut, just as the industry has. "Females are just like everybody else; they also get tired of the same thing all the time," he says. Dean says successful records in KLUC's research range from Def Leppard's "Love Bites" and Guns N' Roses' "Sweet Child O' Mine" to Richard Marx's "Hold On To The Night" and Taylor Dayne's "I'll Always Love You." "That shows us that women want to hear all types of music, instead of just urban and dance music," he says.

The trend toward female-only testing bespeaks certain changes in top 40 over the last couple of years. The first is the return of call-out research. Call-out ruled top 40 in the early '80s and probably had a lot to do with the format's near transformation to AC from 1980-82.

Top 40's use of passive research, so-called because it targets listeners who don't call request lines or buy singles, all but died in the mid-'80s. Its recent resurgence may have been responsible for the dance and ballad booms top 40 went through earlier this year.

Another throwback to the early '80s is the return of the "market fragmentation" theory, in which even top 40 PDs see their outlets as in a niche rather than as mass-appeal stations. "When I started in radio, we were playing Barry Manilow in middays and Led Zeppelin at night, and you can't do that anymore," says Palagi, who stopped calling men nine months ago, when he was OM at WKSE Buffalo, N.Y. "You have to decide what segment of audience you want to deliver to clients, go after it, and dominate it. The tastes of women and men vary so greatly, you have to make a choice."

PDs have other reasons for sampling only women. "Men are more fickle," says Paul Cannon, Palagi's successor at WKSE. "One day they may like our station, the next day they may like the classic rocker. They're not as loyal as female listeners. Also, women will tolerate more things than men will. Women are more apt to put up with a rock song on top 40 than men are to listen to a dance track on an album rock station."

"It's much more efficient from a time-management stance," says Dean. "Women are easy to get hold of and more easily recruited [for music testing]. They don't mind sitting there for five or 10 minutes listening to songs. Music is a more important part of their life than it is to a man."

"All of our research operators are female, and it seems like they can get a pretty good rapport going with the females they're calling. Plus, they don't have to worry about being hit on or asked for dates, which makes them feel a lot more comfortable."

WWPR "Power 95" New York's Larry Berger was one of the few

PDs contacted for this story who still advocated surveying men. Although Berger and Palagi work for sister stations, Berger views his station differently. "If you're going to be a [mass-appeal] radio station, you have to include as much of the universe as possible as your sample base. Otherwise, you're going to be much too narrowcast."

But even Berger says that "18-24-year-old females or 25-34-year-old females are much more homogeneous" in their music tastes. By contrast, he doesn't include 18-24-year-old males because "you never know where they're coming from. Those people are so image conscious and defiant in general."

WZAT "Z102" Savannah, Ga., OM Brady McGraw doesn't do call-out. But he says the trends hold up even with more traditional research methods. "Men like things they really don't want to admit they like. Often they try to give you answers that will make them sound hip. Women are more likely to be honest about their opinions."

Programmers were mixed on just how accepting their female audiences are toward hard rock. "I don't think there's as much division as people think as far as pigeonholing certain types of songs for men and women," says McGraw. "A hit is a hit, and so much of the music for 18-24-year-olds is the same. You don't see women favoring softer music until they get older—maybe 35 years old or over."

But Roger Gaither, PD of WKQB Charleston, S.C., says, "Some rock records are testing well with 20-24-year-old women, but most of it is pretty sketchy 25 plus; we still play 'Sweet Child' only after 3 p.m."

"Bon Jovi and Def Leppard do test well with upper-demographic females because they're a little more polished. You'd have to be a pretty perceptive 30-year-old female to be into Guns N' Roses, but they've been exposed to Bon Jovi for two years. A year from now Guns N' Roses may be in that category if they mature."

WKSE's Cannon says the rise of classic rock and the resurgence of album rock stations have made women familiar with harder music. Still, he says, the rock songs that test well with females are "the exception to the rule." (One rock song cited by many of the PDs as testing well with females was Van Halen's "When It's Love.")

The emphasis on women in call-out does not mean "we're not concerned about men," says KLUC's Dean. "We just recruit females for our audience testing, but we do have one sitting for men in our focus groups. So it's not like we're not surveying men at all. We're currently No. 2 [with] 18-34 men as well, so it seems to be working out well."

Q107's Palagi says that when WKSE first began to superserve female tastes, its male audience "declined initially, then started to rise proportionately... If you do what you do so right with 18-34 women, you'll get men."

And WWPR's Berger points out that by relying heavily for years on singles, buyers of which are "very young and tend to be ethnic," top 40 has always relied on a skewed sample base. "Yet those people were a projectable sample. If you played what they bought, it was demonstrable that you'd have listeners of

all age groups and ethnic backgrounds." PDs whose research departments only call women "are testing what they perceive to be a projectable sample."

Another irony of female-only testing is that while it's common in top 40, it seems to have a spottier presence in other, more specialized formats. For example, consultant Gary Guthrie says that when testing for classic rock, which is thought of as a male-oriented format, he calls men and women, although he might limit an auditorium test of music to

men. Nick Ferrara, PD of AC WLMG New Orleans, says his testing breakdown approximates that of his target audience—75% female and 25% male.

Don Kelly says he tested only women 18-34 when he was PD at WFYR Chicago in the late '70s. Now, as a consultant to urban and crossover stations, he emphasizes women to his clients. Those urban and crossover stations that do test men stick to those over 25 because the ratings-diary return among 18-24-year-old black males is so spotty.

But other urban programmers still believe in testing a broader sample. Consultant Dean Landsman says that his clients who use call-out research test both sexes; to do otherwise, he says, would make a station "insular." And KKDA-FM "K104" Dallas APD/MD Jimmy Smith says most of the PDs he exchanges music information with also test both sexes. Smith says that in urban, there's "not a gigantic difference" between the sexes, although "young females accept music faster."



## HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"LOVE BITES" by Def Leppard (Mercury) is the group's second No. 1 single, with a strong lead in radio points overcoming a small edge in sales points for Bobby McFerrin's "Don't Worry, Be Happy" (EMI). "Red Red Wine"

by UB40 (A&M) is coming up quickly at No. 2 and is a strong contender for No. 1 next week, with "Groovy Kind Of Love" by Phil Collins (Atlantic) poised to challenge for the top spot in two weeks. "One Good Woman" by Peter Cetera (Full Moon) is pushed down from No. 4 to No. 5 despite gaining points.

THE SALES and Airplay Power Picks are unchanged from last week. "Kokomo" by the Beach Boys (Elektra) wins the airplay honors for the third week in a row; this streak has only happened twice before. Only nine stations on the panel are not yet reporting airplay on "Kokomo," and the record is now No. 1 at eight stations, including KZZP Phoenix, Ariz., WTKI Milwaukee, and Power 99 Atlanta. "Desire" by U2 (Island) is the airplay runner-up, jumping 13 places to No. 37 on the strength of 50 adds and good early activity at Y-95 Dallas (30-18) and KQKQ Omaha, Neb. (No. 17).

THE INFLUENCE of Latin-flavored music on the Hot 100 continues. These singles often get started at the crossover radio format, as reflected by Billboard's Hot Crossover 30 chart on this page. "What You See Is What You Get" by Brenda K. Starr (MCA), which peaks at No. 24 this week on the Hot 100, is a prime example of the new popularity of Latin-based music. These records do especially well in markets with a large Hispanic population, but their appeal is broad: "Boy, I've Been Told" by Sa-Fire (Cutting) is bulletted at No. 69 this week; "Never Let You Go" by Sweet Sensation (Atco) is at No. 67 without a bullet but showing results where it is being played, including WFLY Albany, N.Y. (18-11), and KMEL San Francisco (7-2). Other recent examples include singles by Noel, the Cover Girls, and Denise Lopez.

QUICK CUTS: "She's On The Left" by Jeffrey Osborne (A&M) loses its bullet at No. 48 but is top 10 at several stations, including Kiss-108 Boston (No. 8), B-96 Chicago (No. 9), and WKSS Hartford, Conn. (5-3)... "It Takes Two" by Rob Base & D.J. E-Z Rock (Profile) regains its bullet at No. 41, propelled primarily by sales; it ranks No. 27 on the sales-only chart, with 71% of its total points coming from the sales side... The seven new entries are led by George Michael's "Kissing A Fool" (Columbia), which continues his string of Hot Shot Debuts at No. 47. Ivan Neville of the New Orleans Neville Brothers makes his Hot 100 debut with "Not Just Another Girl" (Polydor) at No. 81.

FOR WEEK ENDING OCTOBER 8, 1988

## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
①	4	11	5	RED RED WINE A&M 1244	UB40 1 week at No. One
②	3	6	6	DON'T WORRY, BE HAPPY EMI-MANHATTAN 50146	BOBBY MCFERRIN
3	1	1	13	I'LL ALWAYS LOVE YOU ARISTA 1-9700	TAYLOR DAYNE
4	2	2	13	DON'T BE CRUEL MCA 53327	BOBBY BROWN
5	6	7	7	IT TAKES TWO PROFILE 5186	ROB BASE & D.J. E-Z ROCK
6	5	3	10	WHAT'S ON YOUR MIND TOMMY BOY 7-27826/REPRISE	INFORMATION SOCIETY
7	8	9	14	PLEASE DON'T GO GIRL COLUMBIA 38-07700	NEW KIDS ON THE BLOCK
8	7	4	15	IF IT ISN'T LOVE MCA 53264	NEW EDITION
9	12	16	4	CARS WITH THE BOOM ATLANTIC 7-89005	L'TRIMM
⑩	16	22	4	NEVER LET YOU GO ATCO 7-99284/ATLANTIC	SWEET SENSATION
⑪	18	26	3	THE WAY YOU LOVE ME WARNER BROS. 7-27773	KARYN WHITE
12	14	14	8	WHAT YOU SEE IS WHAT YOU GET MCA 53367	BRENDA K. STARR
⑬	17	21	5	CHAINS OF LOVE SIRE 7-27844/REPRISE	ERASURE
14	9	5	11	A NIGHTMARE ON MY... JIVE 1124/RCA	D.J. JAZZY JEFF/FRESH PRINCE
15	11	13	7	SHE'S ON THE LEFT A&M 1227	JEFFREY OSBORNE
⑯	29	—	2	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	ANITA BAKER
⑰	24	30	3	ONE MOMENT IN TIME ARISTA 1-9743	WHITNEY HOUSTON
⑱	20	27	3	BOY, I'VE BEEN TOLD CUTTING 870 514-7/POLYGRAM	SA-FIRE
19	15	20	6	STAYING TOGETHER ATLANTIC 7-89034	DEBBIE GIBSON
20	13	10	12	SPRING LOVE (COME BACK TO ME) LMR 74002	STEVIE B
⑳	28	—	2	WAY OUT RUTHLESS 7-99285/ATLANTIC	J.J. FAD
㉑	27	—	2	MY PREROGATIVE MCA 53383	BOBBY BROWN
23	10	8	13	OFF ON YOUR OWN (GIRL) WARNER BROS. 7-27870	AL B. SURE!
⑳	NEW ▶		1	ANY LOVE EPIC 34-08047/E.P.A.	LUTHER VANDROSS
㉕	NEW ▶		1	THE LOCO-MOTION Geffen 7-27752	KYLIE MINOGUE
㉖	NEW ▶		1	I CAN'T WAIT COLUMBIA 38-08014	DENIECE WILLIAMS
㉗	NEW ▶		1	GROOVY KIND OF LOVE ATLANTIC 7-89017	PHIL COLLINS
28	26	28	4	ANOTHER LOVER A&M 1226	GIANT STEPS
㉙	NEW ▶		1	DANCE LITTLE SISTER COLUMBIA 38-08023	TERENCE TRENT D'ARBY
㉚	NEW ▶		1	THE PROMISE VIRGIN 7-99323	WHEN IN ROME

Products with the greatest airplay gains this week. Billboard, copyright 1988.

# Billboard **HOT 100 SALES & AIRPLAY**™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	DON'T WORRY, BE HAPPY (FROM "COCKTAIL")	BOBBY MCFERRIN	3
2	3	LOVE BITES	DEF LEPPARD	1
3	7	RED RED WINE	UB40	2
4	5	DON'T BE CRUEL	CHEAP TRICK	4
5	4	I HATE MYSELF FOR LOVING YOU	JOAN JETT AND THE BLACKHEARTS	8
6	6	ONE GOOD WOMAN	PETER CETERA	5
7	2	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	7
8	9	DON'T BE CRUEL	BOBBY BROWN	11
9	14	WHAT'S ON YOUR MIND (PURE ENERGY)	INFORMATION SOCIETY	9
10	13	PLEASE DON'T GO GIRL	NEW KIDS ON THE BLOCK	10
11	17	GROOVY KIND OF LOVE	PHIL COLLINS	6
12	12	FALLEN ANGEL	POISON	12
13	24	FOREVER YOUNG	ROD STEWART	14
14	23	TRUE LOVE	GLENN FREY	15
15	21	DON'T YOU KNOW WHAT THE NIGHT CAN DO?	STEVE WINWOOD	13
16	22	WHAT YOU SEE IS WHAT YOU GET	BRENDA K. STARR	24
17	26	THE LOCO-MOTION	KYLIE MINOGUE	19
18	10	SWEET CHILD O' MINE	GUNS N' ROSES	16
19	25	CHAINS OF LOVE	ERASURE	21
20	11	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	27
21	27	WILD, WILD WEST	THE ESCAPE CLUB	20
22	31	ONE MOMENT IN TIME	WHITNEY HOUSTON	22
23	28	NEVER TEAR US APART	INXS	18
24	19	STAYING TOGETHER	DEBBIE GIBSON	29
25	16	SIMPLY IRRESISTIBLE	ROBERT PALMER	23
26	8	IT WOULD TAKE A STRONG STRONG MAN	RICK ASTLEY	30
27	29	IT TAKES TWO	ROB BASE & D.J. E-Z ROCK	41
28	20	IF IT ISN'T LOVE	NEW EDITION	17
29	15	NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	KENNY LOGGINS	28
30	39	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)	THE BEACH BOYS	25
31	35	INDESTRUCTIBLE	FOUR TOPS	35
32	38	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)	CINDERELLA	34
33	36	SUPERSTITIOUS	EUROPE	31
34	18	PERFECT WORLD	HUEY LEWIS & THE NEWS	38
35	—	BAD MEDICINE	BON JOVI	26
36	—	TIME AND TIDE	BASIA	33
37	—	ANOTHER LOVER	GIANT STEPS	32
38	—	YOU CAME	KIM WILDE	50
39	32	FAST CAR	TRACY CHAPMAN	54
40	37	HANDS TO HEAVEN	BREATHE	58

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1	1	LOVE BITES	DEF LEPPARD	1
2	4	RED RED WINE	UB40	2
3	3	ONE GOOD WOMAN	PETER CETERA	5
4	10	GROOVY KIND OF LOVE	PHIL COLLINS	6
5	7	DON'T BE CRUEL	CHEAP TRICK	4
6	2	DON'T WORRY, BE HAPPY (FROM "COCKTAIL")	BOBBY MCFERRIN	3
7	5	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	7
8	11	WHAT'S ON YOUR MIND (PURE ENERGY)	INFORMATION SOCIETY	9
9	8	IF IT ISN'T LOVE	NEW EDITION	17
10	14	DON'T YOU KNOW WHAT THE NIGHT CAN DO?	STEVE WINWOOD	13
11	12	I HATE MYSELF FOR LOVING YOU	JOAN JETT AND THE BLACKHEARTS	8
12	17	NEVER TEAR US APART	INXS	18
13	6	SWEET CHILD O' MINE	GUNS N' ROSES	16
14	13	PLEASE DON'T GO GIRL	NEW KIDS ON THE BLOCK	10
15	15	FALLEN ANGEL	POISON	12
16	22	WILD, WILD WEST	THE ESCAPE CLUB	20
17	18	FOREVER YOUNG	ROD STEWART	14
18	25	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)	THE BEACH BOYS	25
19	19	TRUE LOVE	GLENN FREY	15
20	20	CHAINS OF LOVE	ERASURE	21
21	23	DON'T BE CRUEL	BOBBY BROWN	11
22	27	THE LOCO-MOTION	KYLIE MINOGUE	19
23	9	SIMPLY IRRESISTIBLE	ROBERT PALMER	23
24	24	ONE MOMENT IN TIME	WHITNEY HOUSTON	22
25	31	BAD MEDICINE	BON JOVI	26
26	30	WHAT YOU SEE IS WHAT YOU GET	BRENDA K. STARR	24
27	33	ANOTHER LOVER	GIANT STEPS	32
28	36	HOW CAN I FALL?	BREATHE	36
29	32	TIME AND TIDE	BASIA	33
30	16	NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	KENNY LOGGINS	28
31	34	SUPERSTITIOUS	EUROPE	31
32	—	DESIRE	U2	37
33	21	IT WOULD TAKE A STRONG STRONG MAN	RICK ASTLEY	30
34	39	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)	CINDERELLA	34
35	40	DANCE LITTLE SISTER	TERENCE TRENT D'ARBY	39
36	29	WHEN IT'S LOVE	VAN HALEN	40
37	—	LOOK AWAY	CHICAGO	43
38	38	INDESTRUCTIBLE	FOUR TOPS	35
39	—	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY	WILL TO POWER	42
40	26	PERFECT WORLD	HUEY LEWIS & THE NEWS	38

## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

COLUMBIA	12
E.P.A.	11
Epic (9)	
Blackheart (1)	
Scotti Bros. (1)	
MCA (8)	9
Uni (1)	
ATLANTIC (5)	8
Atco (1)	
Island (1)	
Ruthless (1)	
ARISTA	7
EMI-MANHATTAN	6
ELEKTRA	6
POLYGRAM	6
Mercury (4)	
Cutting (1)	
Polydor (1)	
WARNER BROS. (4)	6
Full Moon (1)	
Sire (1)	
A&M	5
CHRYSALIS	4
RCA (3)	4
Jive (1)	
REPRISE (2)	4
Sire (1)	
Tommy Boy (1)	
CAPITOL (2)	3
Enigma (1)	
VIRGIN	3
GEFFEN	2
AMHERST	1
LMR	1
PROFILE	1
SUTRA	1
Fever (1)	

- 38 PERFECT WORLD (Law-Bob, BMI) CLM
- 10 PLEASE DON'T GO GIRL (Maurice Starr, ASCAP) HL
- 86 POWERFUL STUFF (FROM "COCKTAIL") (Walt Disney, ASCAP/Cross Keys, ASCAP/Cross Under, ASCAP/Colegms-EMI, ASCAP) HL/WBM
- 46 THE PROMISE (Virgin Songs, BMI) CPP
- 90 REASON TO TRY (Musicinc, ASCAP/Songsinc, BMI)
- 2 RED RED WINE (Tallyrand, ASCAP) HL
- 93 ROLL WITH IT (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM
- 48 SHE'S ON THE LEFT (Sac-Boy, ASCAP/MCA, ASCAP/Unicity, ASCAP/March 9, ASCAP/Almo, ASCAP/Chances R, ASCAP) HL/CPP
- 84 SIGN YOUR NAME (Virgin Songs, BMI/Young Terence, BMI) CPP
- 23 SIMPLY IRRESISTIBLE (Bungalow, ASCAP/Ackee, ASCAP) WBM
- 66 SMALL WORLD (Hulex, ASCAP)
- 56 SPRING LOVE (COME BACK TO ME) (Saja, BMI/Mya-T, BMI) HL
- 73 SPY IN THE HOUSE OF LOVE (MCA, ASCAP/Semper Fi Music & Monkey..., ASCAP) HL
- 29 STAYING TOGETHER (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
- 55 STRANGELOVE (Emile, ASCAP)
- 31 SUPERSTITIOUS (Screen Gems-EMI, BMI) WBM
- 16 SWEET CHILD O' MINE (Guns N' Roses, BMI) CLM
- 76 SYMPTOMS OF TRUE LOVE (Larry Spier, ASCAP/Rolf Budde, GmbH) WBM
- 75 TALKIN' BOUT A REVOLUTION (SBK April, ASCAP/Purple Rabbit, ASCAP) HL
- 87 TELL THAT GIRL TO SHUT UP (I Hate Music, ASCAP)
- 33 TIME AND TIDE (Corneyon, BMI)
- 15 TRUE LOVE (Red Cloud, ASCAP/Night River, ASCAP) WBM
- 45 WAITING FOR A STAR TO FALL (Irving, BMI/Boy Meets Girl, BMI) CPP
- 52 WALK ON WATER (Geffen, ASCAP/Thornwall, ASCAP) WBM
- 65 WAY OUT (Pink Passion, ASCAP/Ruthless Attack, ASCAP)
- 24 WHAT YOU SEE IS WHAT YOU GET (Perfect Punch, BMI/Pet Me, BMI)
- 9 WHAT'S ON YOUR MIND (PURE ENERGY) (T-Boy, ASCAP/INSCO, ASCAP)
- 82 WHAT'S THE MATTER HERE? (Christian Burial, ASCAP)
- 40 WHEN IT'S LOVE (Yessup, ASCAP) CLM
- 20 WILD, WILD WEST (EMI, BMI) WBM
- 44 A WORD IN SPANISH (Intersong-USA, ASCAP/Big Pig, ASCAP) HL
- 50 YOU CAME (Unicity, ASCAP/Rickim, BMI) HL

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 94 1-2-3 (Foreign Imported, BMI) CPP
  - 70 ALL FIRED UP (Chrysalis, ASCAP/Big Tooth, ASCAP/Rare Blue, ASCAP) CLM
  - 32 ANOTHER LOVER (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM
  - 83 ANOTHER PART OF ME (Mijac, BMI/Warner-Tamerlane, BMI) WBM
  - 78 ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)
  - 42 BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP) HL/CPP
  - 26 BAD MEDICINE (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM
  - 69 BOY, I'VE BEEN TOLD (Blue Dog, ASCAP/Cutting, ASCAP)
  - 68 CARS WITH THE BOOM (Musicworks, BMI/Henstone, BMI)
  - 21 CHAINS OF LOVE (Sonet, PRS/Emile, ASCAP)
  - 39 DANCE LITTLE SISTER (Virgin Songs, BMI/Young Terence, BMI) CPP
  - 92 THE DEAD HEART (Sprint, APRA/Warner-Tamerlane, BMI) WBM
  - 37 DESIRE (U2, ASCAP/Chappell & Co., ASCAP) HL
  - 95 DIDN'T KNOW IT WAS LOVE (Easy Action, BMI/Rude, ASCAP/Baruck-Consolo, BMI/Warner-Tamerlane, BMI)
  - 71 DOMINO DANCING (Cage, ASCAP/10 Music/Virgin, ASCAP)
  - 74 DON'T BE AFRAID OF THE DARK (Cathoun St., BMI) CPP
  - 4 DON'T BE CRUEL (Elvis Presley, BMI/Unichappell, BMI) HL
  - 11 DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP
  - 34 DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Eve Songs, ASCAP/Chappell, ASCAP) HL
  - 3 DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob Noble, BMI) HL
  - 13 DON'T YOU KNOW WHAT THE NIGHT CAN DO? (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI/Warner-Tamerlane, BMI) WBM
  - 59 DOWNTOWN LIFE (Hot-Cha, BMI/Careers, BMI/Fust Buzza, BMI/Delightful, BMI) CPP
  - 61 EDGE OF A BROKEN HEART (Chi-Boy, ASCAP/Feesongs, BMI)
  - 12 FALLEN ANGEL (Sweet Cyanide, BMI/Willesden, BMI) HL
  - 54 FAST CAR (SBK April, ASCAP/Purple Rabbit, ASCAP) HL
  - 62 FINISH WHAT YA STARTED (Yessup, ASCAP) CLM

- 98 THE FLAME (Lorimar, BMI/Hidden Pun, BMI) WBM
- 14 FOREVER YOUNG (Rod Stewart, ASCAP/Intersong, ASCAP/Special Rider, ASCAP/Kevin Savigar, ASCAP/PSO Ltd., ASCAP) HL/CPP/WBM
- 51 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eydot, ASCAP) CPP
- 6 GROOVY KIND OF LOVE (Screen Gems-EMI, BMI) WBM
- 58 HANDS TO HEAVEN (Virgin, ASCAP) CPP
- 60 HEART DON'T FAIL ME NOW (Mike Chapman, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) WBM
- 57 HERE WITH ME (Fate, ASCAP/Rolirum, BMI) WBM
- 91 HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM
- 36 HOW CAN I FALL? (Virgin, ASCAP) CPP
- 77 I CAN'T WAIT (Webeck, ASCAP/Sputnik Adventure, ASCAP/SBK April, ASCAP) HL
- 80 I DID IT FOR LOVE (Virgin, ASCAP) CPP
- 64 I DON'T WANNA GO ON WITH YOU LIKE THAT (Intersong-USA, ASCAP/Big Pig, ASCAP) HL

### HOT 100 SINGLES ACTION

#### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS	SILVER ADDS	BRONZE/ SECONDARY ADDS	TOTAL ADDS	TOTAL ON
	20 REPORTERS	56 REPORTERS	165 REPORTERS	241 REPORTERS	
<b>KISSING A FOOL</b>					
GEORGE MICHAEL COLUMBIA	15	29	91	135	140
<b>SMALL WORLD</b>					
HUEY LEWIS/NEWS CHRYSALIS	4	12	53	69	71
<b>WALK ON WATER</b>					
EDDIE MONEY COLUMBIA	2	10	44	56	126
<b>DOMINO DANCING</b>					
PET SHOP BOYS EMI-MANHATTAN	3	13	40	56	56
<b>DESIRE</b>					
U2 ISLAND	2	12	36	50	184
<b>DOWNTOWN LIFE</b>					
DARYL HALL JOHN OATES ARISTA	1	9	35	45	99
<b>LOOK AWAY</b>					
CHICAGO REPRISE	3	11	29	43	157
<b>FINISH WHAT YA STARTED</b>					
VAN HALEN WARNER BROS.	4	3	27	34	83
<b>BABY, I LOVE YOUR WAY</b>					
WILL TO POWER EPIC	3	5	23	31	114
<b>JEALOUS GUY</b>					
JOHN LENNON CAPITOL	0	7	20	27	27

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

- 53 I DON'T WANNA LIVE WITHOUT YOUR LOVE (Realsongs, ASCAP/Albert Hammond, ASCAP/Warner Bros. Music) WBM
- 8 I HATE MYSELF FOR LOVING YOU (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP
- 17 IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM
- 7 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL
- 85 I'M NOT YOUR MAN (CBS, ASCAP/Dune Grass, ASCAP)
- 35 INDESTRUCTIBLE (Jobete, ASCAP) CPP
- 72 INSIDE A DREAM (I Before E, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) WBM
- 88 INSIDE OUTSIDE (Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salaski, BMI/Latin Rascals, BMI)
- 41 IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)
- 30 IT WOULD TAKE A STRONG STRONG MAN (All Boys USA, BMI) CPP
- 96 JACKIE (Billy Steinberg, ASCAP/Denise Barry, ASCAP) CPP/WBM
- 47 KISSING A FOOL (Chappell-WA, ASCAP/Morrison Leahy, ASCAP) HL
- 25 KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) (Walt Disney, ASCAP/Honest John, ASCAP/Clair Audient, ASCAP/Dawin, ASCAP) HL
- 19 THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM
- 79 LONG AND LASTING LOVE (ONCE IN A LIFETIME) (Prince Street, ASCAP/Screen Gems-EMI, BMI) WBM
- 43 LOOK AWAY (Realsongs, ASCAP)
- 99 LOOK OUT ANY WINDOW (Zappo, ASCAP/Basically Gasp, ASCAP) CLM
- 1 LOVE BITES (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
- 89 LOVE WILL SAVE THE DAY (House Of Fun, BMI) CPP
- 49 MONKEY (Chappell, ASCAP/Morrison Leahy, ASCAP) HL
- 67 NEVER LET YOU GO (Shaman Drum, BMI)
- 18 NEVER TEAR US APART (Tol Muziek Music/MCA, ASCAP) HL
- 97 NICE 'N' SLOW (Zomba, ASCAP)
- 27 A NIGHTMARE ON MY STREET (Zomba, ASCAP)
- 28 NOBODY'S FOOL (THEME FROM "CADDYSHACK II") (WB, ASCAP/Milk Money, ASCAP/Warner-Tamerlane, BMI/Tiger Bay, BMI) WBM
- 81 NOT JUST ANOTHER GIRL (PolyGram Songs, BMI/Sunset Beach, BMI/Mo-Rat, BMI)
- 63 OFF ON YOUR OWN (GIRL) (Across 110th Street, ASCAP/SBK April, ASCAP) HL
- 5 ONE GOOD WOMAN (Fall Line Orange, ASCAP/Johnny Yuma, BMI) WBM
- 22 ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Bettis, ASCAP/WB, ASCAP) WBM

**SHEET MUSIC AGENTS** are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

- CLM Cherry Lane
- CPP Columbia Pictures
- HL Hal Leonard
- WBM Warner Bros.

(Continued from page 4)

# NEW LASER RELEASES FROM ACADEMY ENTERTAINMENT!

**TRUE WEST, Catalog #1084, 110 Minutes  
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Master playwright Sam Shepard's powerful yet funny confrontation between two brothers is set in the contemporary West. John Malkovich (PLACES IN THE HEART, THE KILLING FIELDS, MAKING MR. RIGHT) stars as the recluse who, after years alone in the desert, turns up at the home of his brother and wreaks hilarious, but very revealing havoc. Brilliant performance!



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Suggested Retail \$36.95**

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artists identify their own songs on DJ copies of new singles—a notion that some dismissed on the basis that many stations would simply edit out those segments so as not to disrupt their music sweeps.

Better received was a proposal by Carl Rosenbaum, president of Chicago chain The Flip Side, who said that retailers should consider organizing consumer write-in campaigns or circulating petitions to influence local broadcasters.

Two chain executives wondered if an advertising boycott by music retailers against offending stations might encourage such outlets to increase song and artist awareness. On both occasions, antitrust considerations prompted NARM counsel Charles Ruttenberg to halt those suggestions. The Flip Side's Rosenbaum said he doubts that dollars directed by music dealers would have a meaningful impact on stations anyway.

The RIAA Marketing Committee, which has already met a couple of times to discuss the back-announcing situation, will soon regroup to finalize its plans, Palmese told Billboard.

Overall, the audience seemed to like the RIAA initiative. Tom Silverman, chairman of Tommy Boy Records, said it is one of the most constructive things he's ever seen the RIAA do. And a couple of presidents of leading retail chains said that a direct approach to radio stations on a local level could help improve the situation: "It can't hurt," said one.

But others were skeptical. One major-label executive urged Billboard to ask promotion people about the RIAA plan, implying that the record companies would be loath to push for back-announcing at the expense of antagonizing important stations.

Besides exploring methods for dealing with the song ID problem, the NARM session also covered the results of its own survey about back-announcing, which was appended to an overall buying survey of 8,520 consumers that was conducted from June 6-19.

The results paralleled those of a more detailed study conducted for the RIAA by the Street Pulse Group (Billboard, Sept. 17 and 24). Like the RIAA survey, the NARM investigation showed that song/artist identification on radio is important to most consumers and that about 60% of record buyers feel the lack of back-announcing is a problem, according to Linda Greenberg, director of market research for CBS Records.

Specifically, the NARM survey discovered that 90% of the respondents listened regularly to music radio. Asked how often announcers fail to identify a song or an artist, 23% of the respondents said "all of the time," 38% said "some of the time," and 35% said "once in a while."

The absence of back-announcing was noted most often by urban music consumers (33%), followed by buyers of soft rock (26%), jazz (24%), country (23%), rock (22%), and classical (18%).

Forty percent of soft rock and jazz buyers said air personalities "often" fail to back-announce. The comparable figures were 37% for rock, 36% for country, 33% for urban, and 32% for classical.

A whopping 66% of respondents thought identifying songs and artists on radio was "very important"; another 27% believed it was "somewhat important." Only 7% thought it was "not too important" or "not at all important."



## CBS UNVEILS WEST COAST LABEL

(Continued from page 1)

"Some people may say it stands for West Coast Talent Group, some may say Wax Turned Gold, and some say it may be Where Talent Grows," says Greenberg. "And there's some people saying it's Walter [Yetnikoff, CBS Records Inc. president and CEO], Tommy, and Gerald. But I can tell you this—WTG stands for great music and great artists."

First artists to be signed by WTG include Michael Rodgers and hard rock group Beau Nasty, both from Los Angeles, and U.K. pop group Eighth Wonder, featuring singer/actress Patsy Kensit. Product from Rodgers and Eighth Wonder is due this month; the soundtrack to the Ivan Reitman film "Twins" is slated for December. Some "very significant" WTG signings will also be announced within the next two months, adds Greenberg.

Mottola, who likens WTG to "a whole new shot of lifeblood to the company," says the label's creation is part of a general expansion program now under way at CBS Records that is "going to continue." He cites the

involvement of Greenberg—"the ultimate street record executive in the business"—as an essential element in WTG's formation.

"To take someone with his track record, knowing he could come out of the box, have a couple of hits, build and develop the next label for us and do it on the West Coast—that really added to the whole picture as to why, how, and when we wanted to do it," says Mottola.

Greenberg, briefly president of Atco Records here, resigned from that position in mid-April amid widespread speculation regarding his involvement in a new West Coast-based CBS label (Billboard, April 30). From 1974-80, Greenberg served as president of Atlantic Records. He then started the Atlantic-distributed Mirage label with his brother, Bob. Prior to his stint at Atco, he was president of United Artists Records and MGM/UA's music division.

WTG staffing so far includes VP/promotion head Dave Urso, who left Atco with Greenberg and was previously senior VP of promotion at Elek-

tra. Reporting to Urso will be Michael Prince and Steve Brack, among others, and a six-man regional promotion staff. Already set for A&R positions are George Sulmers and Joey Carvello.

Epic will play a considerable role as WTG gets under way, says Greenberg, adding that Dave Glew, recently appointed senior VP/GM of Epic/Portrait/CBS Associated, has been a "business colleague and close friend for 18 years." Glew was VP/GM at Atlantic before departing for CBS in May.

Greenberg acknowledges that one reason for WTG's existence is simply the market-share factor in today's healthy music business. "In '82-84, nobody was thinking about starting new record companies and expanding," he says. "But as the business got healthy again in '85-87, you saw Warners going back to Reprise, you saw [MCA] starting Uni and putting it in New York, and two years ago you saw Capitol starting Manhattan and making that commitment to New York.

"One of the first orders of business when Tommy came in to CBS was, 'I want great visibility and a third major in California,' and I was fortunate to be the first man that he spoke to."

(Similarly, PolyGram recently split its U.S. operation into distinct East and West Coast label groups [Billboard, Aug. 27].)

Overall, Greenberg says, his main function at WTG will be in A&R. In that regard, he says, being in Los Angeles rather than New York will pose a distinct advantage. While there are few clubs one can go to in downtown Manhattan and find a new rock'n'roll band, "here I could go to seven clubs and hear 10 bands in one night," he says.

CBS is stressing that WTG will not be a "boutique label"—but a fully competitive major.

"Can I compete if Prince is available tomorrow?" asks Greenberg. "Do I have the backing and the funding to make those kind of deals? Absolutely."

In the course of his career, Greenberg has been credited with the sign-

ings of Abba, the Spinners, Genesis, and Foreigner at Atlantic; Whitesnake, the System, and Shannon at Mirage; and, most recently, J.J. Fad, Sweet Sensation, and the Escape Club at Atco.

Though the matter of a New York office for WTG has not been fully resolved, plans are "in the works," he says.

## BLOCKBUSTER DEAL

(Continued from page 4)

scribing the Texas and Rhode Island court actions.

Major Video's director of investor relations, Jeff Burton, was in meetings and was unavailable for comment.

Analysts viewing the action include Gary Jacobson of Kidder Peabody, who says, "Maybe Blockbuster has gained the upper hand; maybe the merger will go through. If the judge [in Texas] had thought there were merit in the case, he wouldn't have denied the injunction."

At press time Sept. 28, Blockbuster was selling at 17<sup>3</sup>/<sub>4</sub>, down 1 with 692,400 shares traded; Major was at 11<sup>3</sup>/<sub>4</sub>, down three-fourths with 147,200 traded.

The volatility of both firms' stock, according to analyst Phil Lee of Williams Securities, was due to many investors "getting in and out quickly." Lee adds that Major Video is selling "around 30% less than Blockbuster—which is good if the merger goes through. If it doesn't, investors could be left holding Major Video [shares] they wish they didn't have."

In noting the volatility, Parker Barnum of Wood, Gundy says, "In August alone, 12,971,200 shares of Blockbuster traded, according to Standard & Poor's. That's 63% of the shares outstanding." Meanwhile, in August, 3 million shares of Major, or 57.8% of the shares outstanding, were traded.

Blockbuster has 260 company-owned stores and 92 franchised outlets, while Major owns 150 stores and franchises 100.

## RETAILERS WEIGH SINGLE CONFIGURATIONS, CONSUMER STUDIES AT NARM

(Continued from page 1)

they were interviewed.

• In stark contrast was the lack of acceptance for the cassette maxisingle. Only 8.1% of the respondents had bought a maxisingle in the past month and 0.9% had purchased a maxisingle the day they were questioned.

• While the cassette single has come a long way in a short time, 7-inch vinyl singles are still hanging on. The survey reported 34% of the respondents were very or somewhat interested in buying that format, vs. 39% who said the same of cassette singles; 34% said they'd probably buy a vinyl single in the next six months, vs. 30% who expected to purchase a tape single.

Some NARM members told Billboard they were skeptical about the survey's demographic breakdowns, noting that many teenagers were in school during June, when the poll took place. That could have skewed the numbers in favor of older purchasers, they opined.

Nevertheless, the age of singles buyers indirectly became a bone of contention during the NARM roundtable discussion. Survey presenter Walter McNeer, executive VP of retail operations for Amarillo, Texas-based Western Merchandisers, which includes the Hastings chain, noted that the high age range of CD-3 buyers "parallels the [regular] CD range," with almost 80% of buyers 18

or over. "The CD buyer is the person who's buying the CD single, not the singles buyer," he pointed out.

In a later CD-3 presentation, Jerry Shulman, VP of marketing development for CBS Records, did not dispute this demographic fact. Nevertheless, he insisted that from a long-term point of view, the proper place in which to merchandise CD singles is a store's singles section, in order to "entice the non-CD-player owner to get into the CD market."

Similarly, he said that while some companies are stressing 4-track CD-3 compilations that appeal primarily to older buyers, "my personal view is that our goal should be to get the A-B [two song] CD single down to the lowest possible price."

Shulman touched on various aspects of the campaign to break the CD-3 and urged dealers to redouble their efforts in this direction. He noted that 75 CD players from 15 companies can now accommodate CD singles without an adapter, adding that "95% of the players sold in 1988 will play CD-3 directly."

He also said that some 200 CD-3 titles are already available from 22 companies and that nearly all of the majors are now involved. He added that CBS has developed a prototype of a CD-3 merchandising piece that "will eventually be made available to all retailers."

Shulman said he saw CD and cas-

sette singles not as competitors but as complementary products. "We think they'll exist side by side," he said. "Just as the Walkman brought music out of the home, CD brought it back into the home."

McNeer, however, clearly views the cassette single as the victor in the singles arena. Not only is it the fastest-growing configuration, he pointed out, but it is "drawing a younger customer into the store." The fact that it has done so even as 7-inch and 12-inch vinyl singles continue to sell, he said, "shows the potential of the cassette single."

Responding to a question from CBS senior VP and GM of sales and marketing Paul Smith about the high proportion of cassette singles bought by those 18 and over, McNeer said that this surprised him, too, but only because of the kinds of music they're buying. "The titles that are selling best are geared to the teenage crowd," he explained. "The best titles are metal. It's the cassette buyer that's buying cassette singles."

By contrast, the CD-3 purchaser, who also tends to be over 18, has little interest in teen-age music, according to a video report produced by Jim Rose and Carl Rosenbaum, who run the Chicago-based Rose Records and Flipside chains, respectively. A store clerk interviewed by Rose said that if more CD-3s contained current top 40 hits, "you wouldn't sell more" because the top 40 singles buyers are high school kids and mothers shopping for their children. He added that Rose is selling fewer two-song CD singles than CD-3s with three or more cuts, typically "classic titles and oldies" like Rhino's Turtles and Four Seasons compilations.

While the CD-3 and cassette singles formats are growing, the cassette maxisingle is standing still. Tom Silverman, chairman of Tommy Boy Records, which specializes in dance and rap music, said, "I hate to see the maxisingle dying an early death, but that seems to be what's happening."

Silverman felt that the medium's lack of success is directly related to poor merchandising. At the retail level, he declared, "very little attempt is

made to identify or explain what a maxisingle is," compared with the campaigns on behalf of the cassette single and the CD-3. He also observed that putting out the same title on a regular cassette single and a maxisingle (which his label doesn't do) has hurt the latter configuration, because it retails for \$4.98, at least \$2 more than its briefer cousin.

Eddie Gilreath, sales executive for Geffen Records, alluding to the survey results, asked, "Should we as manufacturers continue to make the cassette maxisingle?" Steve Bennett, VP of marketing for the Durham, N.C.-based Record Bar chain, followed this up by contending that "a lot of kids like to buy 12-inch vinyl singles and mix them or make their own 90-minute tapes... We've found it's just a more difficult conversion for buyers to make [from 12-inch vinyl singles to cassette maxisingles]."

Russ Solomon, head of the West Sacramento, Calif.-based Tower chain, suggested that perhaps the maxisingle would sell better if it were plainly identified as an "extended mix," packaged in a Norelco box, and merchandised with full-length tapes as a "less-expensive kind of cassette."

To this suggestion, Arnie Bernstein, executive VP of operations for The Musicland Group and chairman of the NARM Retailers Advisory Committee, objected that placing identical-looking maxisingles and cassette albums together would only confuse the consumer.

Packaging came under closer scrutiny in a later segment hosted by Scott Young, CEO and president of the Los Angeles-based Warehouse web. The central question was whether the CD-3 should be wrapped up in a 3-by-12-inch or a 7-by-7-inch package (NARM's Packaging Committee has already rejected a 3-by-7-inch package.)

Going around the table, the retailers expressed their preference for a 3-by-12 package by a ratio of about 2-to-1. Nevertheless, the boosters of the 7-by-7 box, including Tower's Solomon, were persuasive enough to prevent any rush to judgment on this issue.

## P'GRAM BUYS WELK CATALOGS

(Continued from page 5)

sic industry.

Among the 27,000 WMG copyrights is a treasury of Kern songs, including "Ol' Man River" and "Smoke Gets In Your Eyes," and such pop standards as "Honey," "Little Green Apples," and "Goin' Out Of My Head."

The deal was announced jointly by Hockman and Larry Welk, president and chairman of the board of Telekew Productions Inc., which owns the Welk Music Group. Dean Kay, VP/GM of WMG, will continue with the company following the PolyGram acquisition.

"We look forward to the kind of opportunities being part of a fully rounded music company like PolyGram affords," says Larry Welk, who heads WMG's recording and music publishing interests. "We feel PolyGram's renewed commitment to the music publishing arena and the company's overall marketing, promotion, and repertoire capabilities will make an attractive home for our copyrights."

*Assistance in preparing this story was provided by Irv Lichtman in New York.*

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# TOP POP ALBUMS™

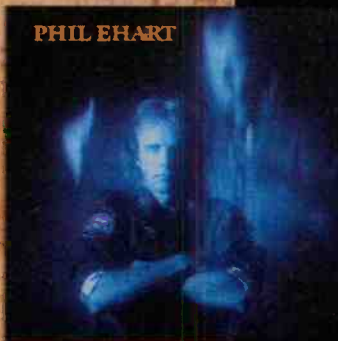
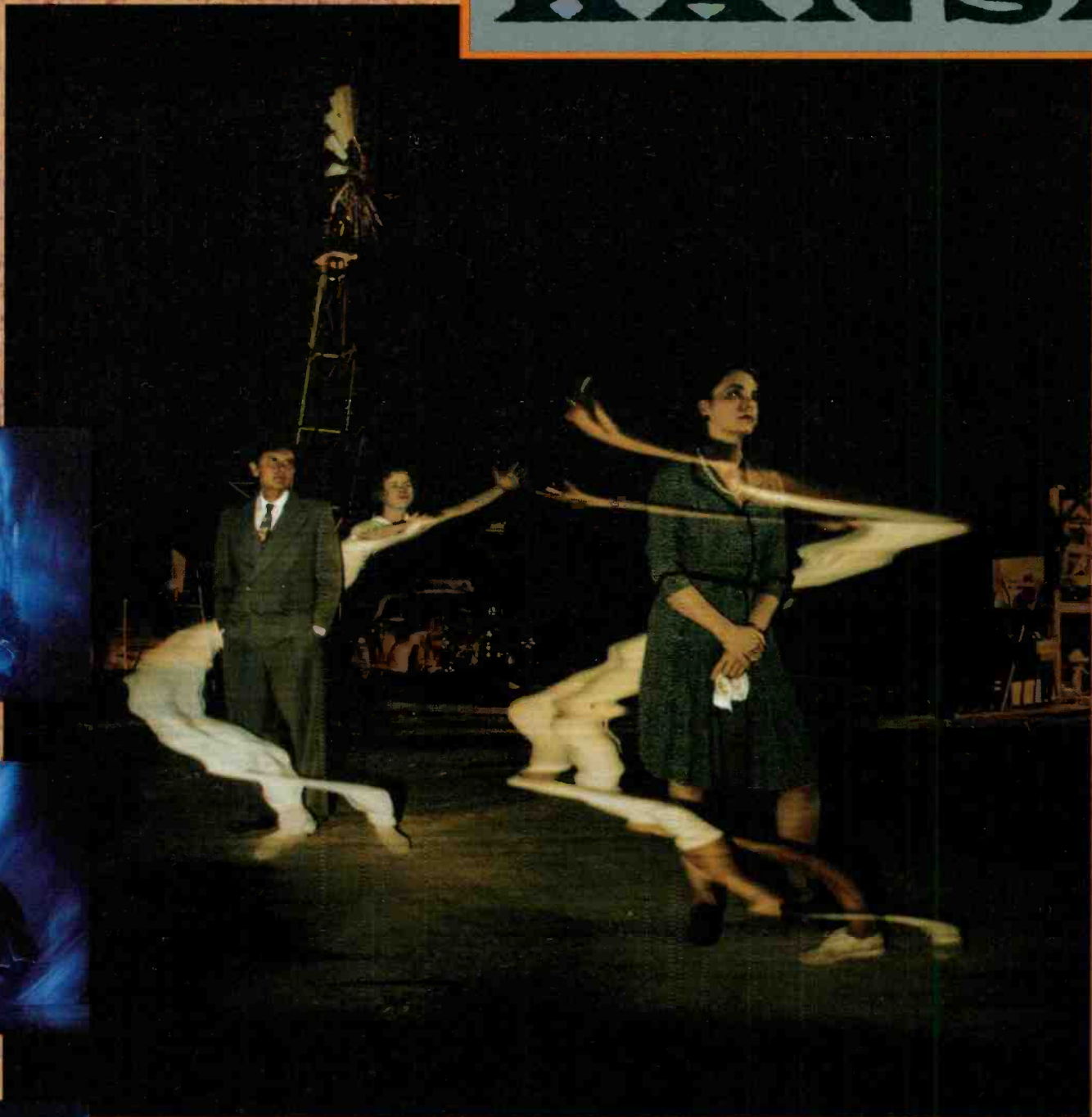
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	59	<b>GUNS N' ROSES</b> ▲ <sup>4</sup> Geffen GHS 24148 (8.98) (CD)	★ ★ NO. 1 ★ ★ 4 weeks at No. One APPETITE FOR DESTRUCTION
2	2	2	60	<b>DEF LEPPARD</b> ▲ <sup>7</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
3	3	3	24	<b>TRACY CHAPMAN</b> ▲ <sup>2</sup> ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
4	4	7	9	<b>SOUNDTRACK</b> ▲ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
5	8	12	25	<b>BOBBY MCFERRIN</b> ▲ EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
6	13	35	3	<b>METALLICA</b> ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
7	5	5	14	<b>STEVE WINWOOD</b> ▲ VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
8	<b>NEW</b> ▶		1	<b>BON JOVI</b> MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
9	7	6	47	<b>GEORGE MICHAEL</b> ▲ <sup>5</sup> COLUMBIA OC 40867 (CD)	FAITH
10	6	4	25	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> ▲ JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
11	9	11	48	<b>INXS</b> ▲ <sup>3</sup> ATLANTIC 81796 (9.98) (CD)	KICK
12	11	10	12	<b>CINDERELLA</b> ▲ MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
13	10	8	17	<b>VAN HALEN</b> ▲ <sup>2</sup> WARNER BROS. 25732 (9.98) (CD)	OU812
14	17	19	12	<b>BOBBY BROWN</b> ● MCA 42185 (8.98) (CD)	DON'T BE CRUEL
15	15	15	14	<b>NEW EDITION</b> ● MCA 42207 (8.98) (CD)	HEART BREAK
16	14	13	13	<b>ROBERT PALMER</b> ● EMI-MANHATTAN 48057 (9.98) (CD)	HEAVY NOVA
17	12	9	21	<b>POISON</b> ▲ <sup>2</sup> ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY ... AH!
18	18	16	23	<b>CHEAP TRICK</b> ● EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
19	21	22	7	<b>EUROPE</b> EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD
20	16	14	8	<b>HUEY LEWIS &amp; THE NEWS</b> ▲ CHRYSALIS OV 41622 (CD)	SMALL WORLD
21	24	28	20	<b>JOAN JETT AND THE BLACKHEARTS</b> CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
22	25	20	56	<b>SOUNDTRACK</b> ▲ <sup>9</sup> RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
23	26	26	19	<b>ROD STEWART</b> ● WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
24	33	43	44	<b>UB40</b> ▲ A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE
25	22	21	38	<b>RICK ASTLEY</b> ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
26	19	17	69	<b>RICHARD MARX</b> ▲ <sup>2</sup> EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
27	20	18	69	<b>GLORIA ESTEFAN &amp; MIAMI SOUND MACHINE</b> ▲ <sup>2</sup> EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
28	23	23	14	<b>ELTON JOHN</b> ● MCA 6240 (8.98) (CD)	REG STRIKES BACK
29	27	24	22	<b>AL B. SURE!</b> ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
30	35	44	37	<b>TAYLOR DAYNE</b> ● ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
31	30	29	35	<b>MIDNIGHT OIL</b> ● COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
32	28	25	58	<b>DEBBIE GIBSON</b> ▲ <sup>2</sup> ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
33	32	32	7	<b>THE ROBERT CRAY BAND</b> HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
34	29	30	19	<b>SADE</b> ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
35	31	31	12	<b>PAT BENATAR</b> CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
36	37	42	8	<b>LITTLE FEAT</b> WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
37	34	27	51	<b>TERENCE TRENT D'ARBY</b> ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
38	43	49	8	<b>INFORMATION SOCIETY</b> TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
39	42	45	12	<b>BRITNY FOX</b> COLUMBIA BFC 44140 (CD)	BRITNY FOX
40	44	52	6	<b>GLENN FREY</b> MCA 6239 (8.98) (CD)	SOUL SEARCHING
41	63	79	3	<b>VARIOUS ARTISTS</b> ARISTA AL 8551 (9.98) (CD)	1988 SUMMER OLYMPICS-ONE MOMENT IN TIME
42	38	34	21	<b>BRUCE HORNSBY &amp; THE RANGE</b> ▲ RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
43	36	33	9	<b>ERIC B. &amp; RAKIM</b> UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
44	46	46	8	<b>UB40</b> A&M SP 5213 (8.98) (CD)	UB40
45	41	38	9	<b>SALT-N-PEPA</b> NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
46	40	37	23	<b>SCORPIONS</b> ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
47	39	39	55	<b>MICHAEL JACKSON</b> ▲ <sup>6</sup> EPIC OE 40600/E.P.A. (CD)	BAD
48	47	47	40	<b>KEITH SWEAT</b> ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
49	102	—	2	<b>ICE-T</b> SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
50	58	63	34	<b>BASIA</b> EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
51	53	51	56	<b>10,000 MANIACS</b> ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
52	52	59	17	<b>ERASURE</b> SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
53	55	56	12	<b>J.J. FAD</b> ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
54	54	57	17	<b>THE SUGARCUBES</b> ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD

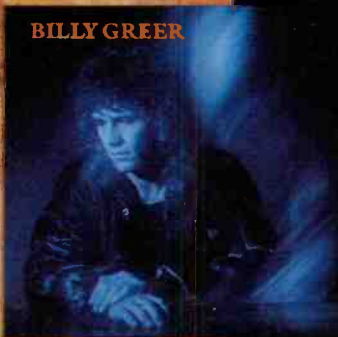
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	48	36	30	<b>SOUNDTRACK</b> ▲ <sup>3</sup> RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
56	45	41	11	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
57	49	40	56	<b>AEROSMITH</b> ▲ <sup>2</sup> GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
58	51	53	25	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
59	57	61	9	<b>FREDDIE JACKSON</b> ● CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
60	56	55	12	<b>PUBLIC ENEMY</b> ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
61	50	48	31	<b>ROBERT PLANT</b> ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
62	65	66	7	<b>NEW KIDS ON THE BLOCK</b> COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
63	66	68	11	<b>GUY</b> UPTOWN 42176/MCA (8.98) (CD)	GUY
64	68	74	16	<b>TONI CHILDS</b> A&M SP 5175 (8.98) (CD)	UNION
65	59	62	19	<b>BREATHE</b> A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
66	70	90	7	<b>THE ESCAPE CLUB</b> ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
67	62	58	8	<b>PETER CETERA</b> FULL MOON 25704/WARNER BROS. (9.98) (CD)	ONE MORE STORY
68	<b>NEW</b> ▶		1	<b>ANTHRAX</b> ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
69	60	50	12	<b>CROWDED HOUSE</b> CAPITOL C1-48763 (9.98) (CD)	TEMPLE OF LOW MEN
70	72	102	4	<b>VARIOUS ARTISTS</b> COLUMBIA OC 44034 (CD)	FOLKWAYS
71	71	70	47	<b>JOE SATRIANI</b> RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
72	67	60	19	<b>RUN-D.M.C.</b> ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
73	61	54	14	<b>THE FAT BOYS</b> ● TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN
74	64	64	16	<b>REO SPEEDWAGON</b> EPIC OE 44202/E.P.A. (CD)	THE HITS
75	82	92	17	<b>MELISSA ETHERIDGE</b> ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
76	83	141	3	<b>GEORGE BENSON</b> WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
77	124	—	2	<b>THE SMITHS</b> SIRE 25786/WARNER BROS. (8.98) (CD)	RANK
78	74	72	14	<b>JIMMY PAGE</b> ● GEFEN GHS 24188 (9.98) (CD)	OUTRIDER
79	93	108	4	<b>BAD COMPANY</b> ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
80	78	80	7	<b>THE JUDDS</b> RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
81	69	69	8	<b>DWIGHT YOAKAM</b> REPRISE 25749 (8.98) (CD)	BUENOS NOCHES FROM A LONELY ROOM
82	73	65	13	<b>STRYPER</b> ● ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
83	121	—	2	<b>SHOXSIE AND THE BANSHEES</b> GEFEN GHS 24205 (8.98) (CD)	PEEPSHOW
84	94	120	5	<b>KYLIE MINOGUE</b> GEFEN GHS 24195 (8.98) (CD)	KYLIE
85	84	84	21	<b>BRENDA K. STARR</b> MCA 42088 (8.98) (CD)	BRENDA K. STARR
86	75	77	8	<b>KENNY LOGGINS</b> COLUMBIA OC 40535 (CD)	BACK TO AVALON
87	92	78	12	<b>STEVIE B</b> LMR LP 5500 (8.98) (CD)	PARTY YOUR BODY
88	81	75	34	<b>LITA FORD</b> ● RCA 6397-1-R (8.98) (CD)	LITA
89	86	91	7	<b>JEFFREY OSBORNE</b> A&M SP 5205 (8.98) (CD)	ONE LOVE--ONE DREAM
90	77	73	14	<b>CHICAGO</b> ● REPRISE 25714 (9.98) (CD)	19
91	91	109	7	<b>HOTHOUSE FLOWERS</b> LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
92	88	88	14	<b>EPMD</b> FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
93	87	81	13	<b>DAVID SANBORN</b> REPRISE 25715 (9.98) (CD)	CLOSE-UP
94	116	125	4	<b>WINGER</b> ATLANTIC 81867 (8.98) (CD)	WINGER
95	95	99	24	<b>HURRICANE</b> ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
96	80	76	10	<b>SLAYER</b> DEF JAM GHS 24203/GEFFEN (8.98) (CD)	SOUTH OF HEAVEN
97	90	87	7	<b>CARLY SIMON</b> ARISTA AL 8526 (9.98) (CD)	GREATEST HITS LIVE
98	89	85	68	<b>WHITNEY HOUSTON</b> ▲ <sup>6</sup> ARISTA AL 8405 (9.98) (CD)	WHITNEY
99	145	—	2	<b>VIXEN</b> EMI 46991 (9.98) (CD)	VIXEN
100	101	119	3	<b>K.T. OSLIN</b> RCA 8369-1-R (8.98) (CD)	THIS WOMAN
101	76	71	13	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
102	85	82	11	<b>BRIAN WILSON</b> SIRE 25669/REPRISE (9.98) (CD)	BRIAN WILSON
103	79	67	6	<b>OLIVIA NEWTON-JOHN</b> MCA 6245 (8.98) (CD)	THE RUMOUR
104	105	113	4	<b>BUCKWHEAT ZYDECO</b> ISLAND 90968/ATLANTIC (9.98) (CD)	TAKING IT HOME
105	96	93	19	<b>2 LIVE CREW</b> LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
106	129	129	5	<b>THE PRIMITIVES</b> RCA 8443-1-R (8.98) (CD)	LOVELY
107	111	117	6	<b>TOMMY CONWELL AND THE YOUNG RUMBLERS</b> COLUMBIA FC 44186 (CD)	RUMBLE
108	99	94	12	<b>LOOSE ENDS</b> MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
109	100	107	14	<b>NAJEE</b> EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records and PolyGram Records do not issue a suggested list price for their product.

# KANSAS



PHIL EHART



BILLY GREER



STEVE MORSE

THE NEW ALBUM

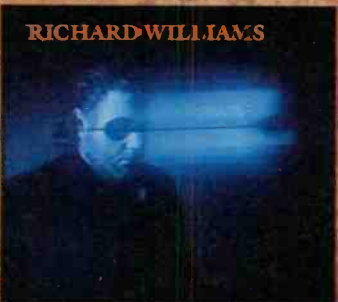
## *In The Spirit Of Things*

Produced by Bob Ezrin

MCA-6254



STEVE WALSH



RICHARD WILLIAMS

FEATURES THE FIRST SINGLE RELEASE

## *“Stand Beside Me”*

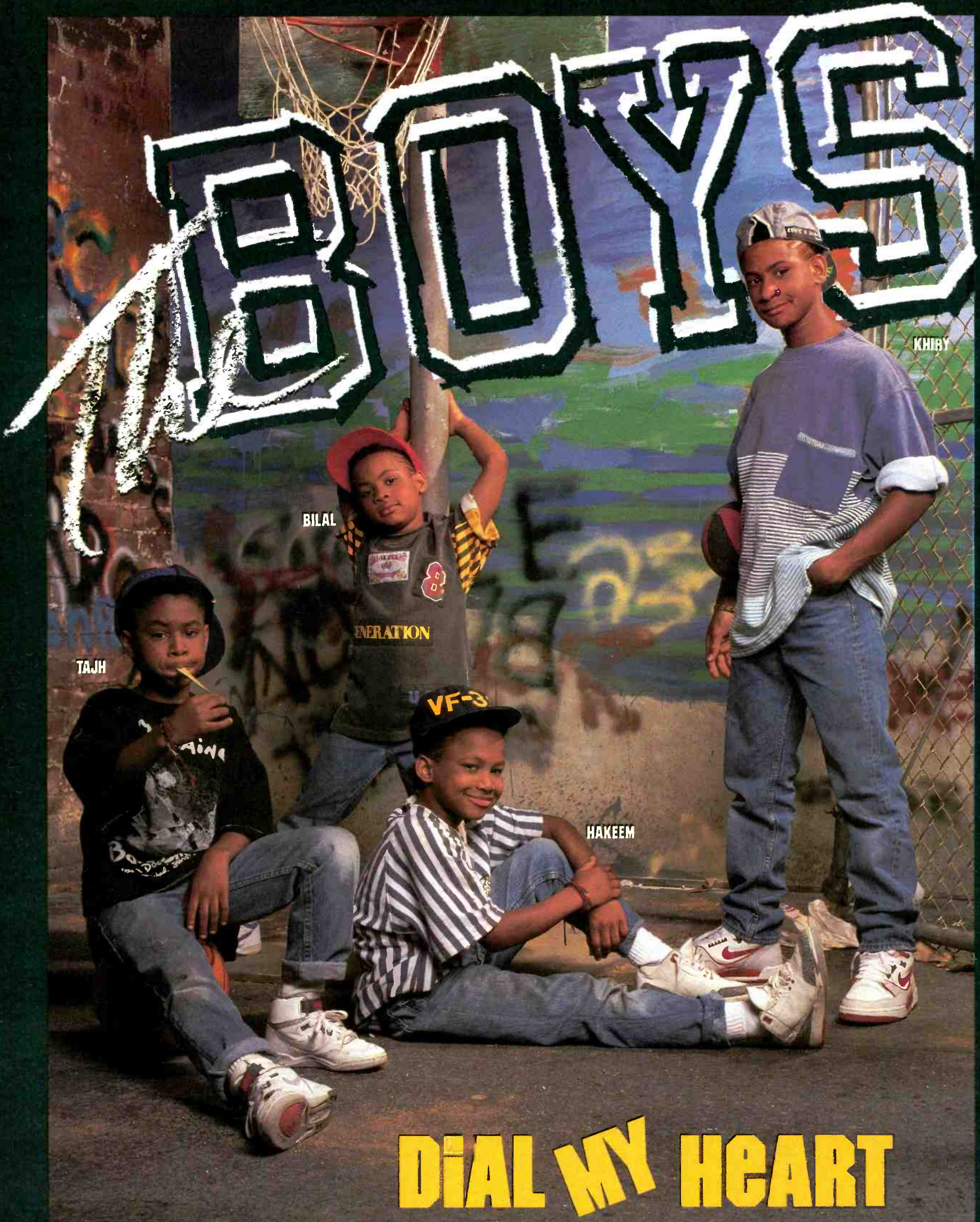
MCA-5342E

Produced by Bob Ezrin, Greg Ladanyi and Phil Ehart

Management: The Carr Company, Inc.

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NEW FROM



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BILAL

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# DIAL MY HEART

ALBUM RELEASE DATE  
OCTOBER 3, 1988



PRODUCED BY L.A. AND BABYFACE FOR LA'FACE, INC.

THE FIRST RELEASE FROM

# MESSAGES FROM THE BOYS

MANAGEMENT: REUBEN CANNON

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# Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*					
110	138	172	3	EDIE BRICKELL & NEW BOHEMIANS	SHOOTING RUBBERBANDS AT THE STARS
111	149	183	3	JOHN HIATT	SLOW TURNING
112	106	89	18	ERIC CARMEN	THE BEST OF ERIC CARMEN
113	130	122	80	U2 ▲	THE JOSHUA TREE
114	114	105	20	K.D. LANG	SHADOWLAND
115	126	179	51	DEPECHE MODE ●	MUSIC FOR THE MASSES
116	112	101	14	VANESSA WILLIAMS	THE RIGHT STUFF
117	98	83	31	THE CHURCH	STARFISH
118	141	166	4	MICHELLE SHOCKED	SHORT SHARP SHOCKED
119	131	106	20	TEDDY PENDERGRASS ●	JOY
120	123	188	3	PSYCHEDELIC FURS	ALL OF THIS AND NOTHING
121	104	104	9	RHYTHM CORPS	COMMON GROUND
122	107	95	11	PATTI SMITH	DREAM OF LIFE
123	151	134	130	ANITA BAKER ▲	RAPTURE
124	118	126	20	TONY! TONI! TONE!	WHO?
125	134	156	3	TRANSVISION VAMP	POP ART
126	108	100	8	JOAN ARMATRADING	THE SHOUTING STAGE
127	152	—	2	SUICIDAL TENDENCIES	HOW WILL I LAUGH TOMORROW ...
128	120	116	13	BIG DADDY KANE	LONG LIVE THE KANE
129	119	132	45	ORIGINAL LONDON CAST ●	PHANTOM OF THE OPERA
130	110	114	52	BOB MARLEY AND THE WAILERS ▲	LEGEND
131	195	—	2	KIM WILDE	CLOSE
132	125	98	21	DARYL HALL JOHN OATES ●	OOH YEAH!
133	109	97	9	JETHRO TULL	20 YEARS OF JETHRO TULL
134	140	154	5	WILL TO POWER	WILL TO POWER
135	122	111	9	BIG AUDIO DYNAMITE	TIGHTEN UP VOL. '88
136	115	110	35	PEBBLES ▲	PEBBLES
137	128	118	55	TIFFANY ▲	TIFFANY
138	97	96	46	KOOL MOE DEE ●	HOW YA LIKE ME NOW
139	103	86	16	THE MOODY BLUES	SUR LA MER
140	113	112	16	IMPELLITTERI	STAND IN LINE
141	127	103	55	WHITE LION ▲	PRIDE
142	160	169	4	JANE'S ADDICTION	NOTHING'S SHOCKING
143	132	124	12	D.R.I. METAL BLADE	FOUR OF A KIND
144	NEW	1	1	ROB BASE & D.J. E-Z ROCK	IT TAKES TWO
145	158	150	9	NUCLEAR ASSAULT	SURVIVE
146	136	131	72	RANDY TRAVIS ▲	ALWAYS & FOREVER
147	135	139	20	JANE WIEDLIN	FUR
148	133	123	10	ROBBEN FORD	TALK TO YOUR DAUGHTER
149	173	173	3	FOUR TOPS	INDESTRUCTIBLE
150	153	138	12	PAULA ABDUL	FOREVER YOUR GIRL
151	143	149	10	DEATH ANGEL	FROLIC THROUGH THE PARK
152	150	121	7	RESTLESS HEART	BIG DREAMS IN A SMALL TOWN
153	117	115	12	AMY GRANT	LEAD ME ON
154	146	147	16	ALABAMA ●	LIVE
155	155	164	5	JOHNNY CLEGG & SAVUKA	SHADOW MAN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*					
156	154	137	12	SHIRLEY MURDOCK	A WOMAN'S POINT OF VIEW
157	139	128	18	JOHNNY KEMP	SECRETS OF FLYING
158	148	136	27	THE SMITHEREENS	GREEN THOUGHTS
159	156	168	99	DEF LEPPARD ▲	PYROMANIA
160	166	176	6	LIVING COLOUR	VIVID
161	137	133	6	TROOP	TROOP
162	168	145	58	NEW ORDER ●	SUBSTANCE
163	NEW	1	1	DANZIG	DANZIG
164	NEW	1	1	MARLEY MARL	IN CONTROL, VOLUME I
165	147	146	7	JOY DIVISION	SUBSTANCE
166	161	170	49	THE JETS ●	MAGIC
167	176	153	12	VAN MORRISON & THE CHIEFTAINS	IRISH HEARTBEAT
168	NEW	1	1	STEVE MILLER	BORN 2B BLUE
169	142	127	30	BILLY OCEAN ▲	TEAR DOWN THESE WALLS
170	144	130	8	KOOL & THE GANG	EVERYTHING'S KOOL & THE GANG
171	182	182	4	HOUSE OF LOVE	HOUSE OF LOVE
172	NEW	1	1	THE JEFF HEALEY BAND	SEE THE LIGHT
173	157	135	23	"WEIRD AL" YANKOVIC ●	EVEN WORSE
174	171	157	51	BELINDA CARLISLE ▲	HEAVEN ON EARTH
175	185	190	3	DAVID LINDLEY & EL RAYO-X	VERY GREASY
176	196	—	2	FISHBONE	TRUTH AND SOUL
177	163	148	11	OVERKILL	UNDER THE INFLUENCE
178	159	161	23	ERIC CLAPTON ●	CROSSROADS
179	NEW	1	1	SWEET SENSATION	TAKE IT WHILE IT'S HOT
180	165	152	55	PINK FLOYD ▲	A MOMENTARY LAPSE OF REASON
181	183	171	12	SHRIEKBACK	GO BANG!
182	170	151	10	THE GREGG ALLMAN BAND	JUST BEFORE THE BULLETS FLY
183	NEW	1	1	THE CALIFORNIA RAISINS	SWEET, DELICIOUS & MARVELOUS
184	181	158	17	CAMPER VAN BEETHOVEN	OUR BELOVED REVOLUTIONARY SWEETHEART
185	164	142	57	THE COVER GIRLS	SHOW ME
186	NEW	1	1	SA-FIRE	SA-FIRE
187	190	181	12	IGGY POP	INSTINCT
188	167	143	12	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS	THE MAC BAND
189	179	167	50	STING ▲	... NOTHING LIKE THE SUN
190	172	144	19	JUDAS PRIEST ●	RAM IT DOWN
191	RE-ENTRY	—	—	PRINCE	LOVESEXY
192	178	180	21	QUEENSRYCHE	OPERATION MINDCRIME
193	NEW	1	1	TOM WAITS	BIG TIME
194	177	162	14	JIMMY BUFFETT	HOT WATER
195	187	191	741	PINK FLOYD ●	DARK SIDE OF THE MOON
196	189	186	4	M.O.D.	SURFIN' M.O.D.
197	197	—	2	SOUNDTRACK	MARRIED TO THE MOB
198	162	140	8	BLUE OYSTER CULT	IMAGINOS
199	192	200	29	ORCHESTRAL MANOEUVRES IN THE DARK	THE BEST OF OMD
200	169	159	12	KING DIAMOND	THEM

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 51	Belinda Carlisle 174	The Escape Club 66	Information Society 38	David Lindley & El Rayo-X 175	Jeffrey Osborne 89	Joe Satriani 71	Tony! Toni! Tone! 124
2 Live Crew 105	Eric Carmen 112	Gloria Estefan/Miami Sound 27	INXS 11	M.O.D. 196	K.T. Oslin 100	Scorpions 46	Transvision Vamp 125
Paula Abdul 150	Peter Cetera 67	Melissa Etheridge 75	J.J. Fad 53	The Mac Band 188	Overkill 177	Michelle Shocked 118	Randy Travis 146.56
Aerosmith 57	Tracy Chapman 3	Europe 19	Freddie Jackson 59	Bob Marley And The Wailers 130	Jimmy Page 78	Shriekback 181	Troop 161
Alabama 154	Cheap Trick 18	The Fat Boys 73	Michael Jackson 47	Ziggy Marley/Melody Makers 58	Robert Palmer 16	Carly Simon 97	U2 113
The Gregg Allman Band 182	Chicago 90	Fishbone 176	Jane's Addiction 142	Marley Marl 164	Teddy Pendergrass 119	Siouxie and The Banshees 83	UB40 24.44
Anthrax 68	Toni Childs 64	Lita Ford 88	D.J. Jazzy Jeff/Fresh Prince 10	Richie Marx 26	Pink Floyd 195.180	Slayer 96	Van Halen 13
Joan Armatrading 126	The Church 117	Robben Ford 148	Jethro Tull 133	Bobby McFerrin 5	Robert Plant 61	The Smithereens 158	VARIOUS ARTISTS
Rick Astley 25	Cinderella 12	Four Tops 149	The Jets 166	George Michael 9	Poison 17	The Smiths 77	1988 Summer Olympics 41
Eric B. & Rakim 43	Eric Clapton 178	Britny Fox 39	Joan Jett And The Blackhearts 21	Midnight Oil 31	Iggy Pop 187	SOUNDTRACKS	Folkways 70
Bad Company 79	Johnny Clegg & Savuka 155	Glenn Frey 40	Elton John 28	Steve Miller 168	The Primitives 106	Cocktail 4	Vixen 99
Anita Baker 123	Tommy Conwell/Young Rumlbers 107	Debbie Gibson 32	Joy Division 165	Kylie Minogue 84	Prince 191	Dirty Dancing 22	Tom Waits 193
Rob Base & D.J. E-Z Rock 144	The Cover Girls 185	Judas Priest 190	Judas Priest 190	The Moody Blues 139	Psychic Furs 120	Married To The Mob 197	White Lion 141
Basia 50	The Robert Cray Band 33	The Judds 80	Big Daddy Kane 128	Van Morrison/Chieftains 167	Public Enemy 60	More Dirty Dancing 55	Jane Wiedlin 147
Pat Benatar 35	Crowded House 69	Daryl Hall John Oates 132	Johnny Kemp 157	Shirley Murdock 156	Queensryche 192	Brenda K. Starr 85	Kim Wilde 131
George Benson 76	Terence Trent D'Arby 37	The Jeff Healey Band 172	King Diamond 200	Najee 109	REO Speedwagon 74	Stevie B 87	Will To Power 134
Big Audio Dynamite 135	Danzig 163	John Hiatt 111	Kool & The Gang 170	New Edition 15	Restless Heart 152	Rod Stewart 23	Hank Williams, Jr. 101
Blue Oyster Cult 198	Taylor Dayne 30	Bruce Hornsby & The Range 42	Kool & The Gang 170	New Kids On The Block 62	Rhythm Corps 121	Stynger 82	Vanessa Williams 116
Bon Jovi 8	Death Angel 151	House of Flowers 91	Kool Moe Dee 138	New Order 162	Run-D.M.C. 72	The Sugarcubes 54	Brian Wilson 102
Breathe 65	Def Leppard 2.159	House of Love 171	k.d. Lang 114	Olivia Newton-John 103	Sa-Fire 186	Suicidal Tendencies 127	Winger 94
Edie Brickell/New Bohemians 110	Depeche Mode 115	Whitney Houston 98	Huey Lewis & The News 20	Nuclear Assault 145	Sade 34	Al B. Sure! 29	Steve Winwood 7
Bobby Brown 14	D.R.I. 143	Hurricane 95	Living Colour 160	Billy Ocean 169	Salt-N-Pepa 45	Keith Sweat 48	"Weird Al" Yankovic 173
Jimmy Buffett 194	EPMD 92	Ice-T 49	Kenny Loggins 86	O.M.D. 199	David Sanborn 93	Sweet Sensation 179	Dwight Yoakam 81
The California Raisins 183	Erasure 52	Impellitteri 140	Loose Ends 108	Original London Cast 129		Tiffany 137	Buckwheat Zydeco 104

# Election Panel Fines ASCAP For Campaign \$\$ Violations

BY BILL HOLLAND

WASHINGTON The Federal Election Commission has fined ASCAP for making political contributions of more than \$165,000 out of its general fund over a four-year period. The commission ordered the performing rights society to refrain from making future political contributions from the fund.

According to public documents, the FEC had claimed that ASCAP violated federal election laws by failing to register as a political action committee and failing to file disclosure reports of its politically oriented expenditures. (Subsequently, this past spring, ASCAP did register as a PAC, supported by its writer and publisher members [Billboard, April 23]).

As a result of a conciliation agreement reached in July, ASCAP agreed to pay a \$1,000 civil penalty and to cease making the contributions from its general fund, which contains the royalty fees of thousands of songwriters and publishers.

ASCAP has argued that the manner in which it distributed funds is legal because as an unincorporated business entity that receives no political contributions, it is entitled under the law and FEC rules to use treasury funds to make contributions.

"It was perfectly lawful, perfectly legal," says Bernard Korman, ASCAP general counsel. "We're not a corporation; we're closer to a partnership in legal terms, and the law is that partnerships, unlike corporations, do not have to form a PAC."

The FEC first discovered the ASCAP method of dispersing campaign contributions after reviewing several congressional candidates' field reports and finding no record of an ASCAP PAC in its files.

Korman says ASCAP and the commission first tangled over the matter "a few years back, back to 1986."

FEC figures show that ASCAP contributed \$34,500 to federal candidates in 1984, \$25,990 in 1985, \$76,350 in 1986, and \$29,500 in 1987.

ASCAP also argued that the

FEC's position that the society cannot dispense contributions from a general fund requires it and other unincorporated businesses to make public disclosures of the sums they collect and disburse to members each year, which in ASCAP's case was estimated at nearly \$225 mil-

## 'We are not admitting any wrongdoing'

lion in 1987.

Korman says ASCAP had consulted three law firms about the legality of its position, and he adds that three Supreme Court cases concerning contribution activities assured him ASCAP's position was correct.

He adds, however, that ASCAP's board of directors, seeking to avoid litigation, decided to "accede to the FEC's wishes." Korman also says that "it's important to understand that there was no FEC adjudication in the matter. We did not admit any wrongdoing," he says.

An FEC spokesperson presents a different view: "What's he mean we didn't adjudicate? They signed one formal conciliation agreement, didn't they? They paid the fine."

The agreement states in part that the FEC has concluded that ASCAP has violated U.S. law and that "solely for the purpose of settling this dispute, [ASCAP] no longer contests that conclusion."

A source knowledgeable about FEC rules and PAC procedures points out that even if ASCAP does define itself as a partnership, the FEC defines ASCAP as an "unincorporated organization" and thus a "political committee" that is required to register with the FEC.

The source also points out that the next step, if ASCAP had not signed the conciliation agreement, would have been a federal suit and that the FEC could have fined ASCAP for the entire \$165,000 in contributions.

Says Korman: "They want us to act like a corporation. Well, we're not a corporation, but we'll do it anyway."

## INSIDE TRACK

(Continued from page 84)

Interstate execs were asked to total the list-price value of a number of releases. No one got it right because one of the items, a compact disk, has no list price! . . . **Jim LaFrance**, MCA's director of national accounts, showed off dramatic before-and-after-Hurricane Gilbert photos taken from his hotel room while attending the **Sound Shop** convention in Grand Cayman. **Ben Sheets** of **Motown** was part of the MCA entourage, telling attendees he was present to "spread the word that Motown was alive and well" . . . **Interstate** president **Dick Greenwald** will have a special assignment at the 1989 convention of the **National Assn. of Recording Merchandisers** in New Orleans in March: He's convention chairman.

**HOT & HEAVY:** Congratulations to **Bob Krasnow** and all the folks at **Elektra Records**, which has three releases in the top 10 of this week's Top Pop Albums chart. The terrific trio: **Tracy Chapman**, holding at No. 3; the "Cocktail" soundtrack, bulleted at No. 4; and **Metallica's** ". . . And Justice For All," which breaks into the top 10 at No. 6 in its third week on the chart. And all this from a company that has an **Anita Baker** album due Oct. 14.

**COUNTRY ROADS:** Following up on word that country radio fans in Atlanta and Dallas are asking local outlets to play **Bobby McFerrin's** current smash single, "Don't Worry, Be Happy," **EMI Records** president/CEO **Sal Licata** called on **Jim Fogelson**, president of **Capitol's** Nashville division, to help spread the country word on the record. Fogelson has since had his staff service the record at country.

**THE PRODUCERS:** The fifth A&R/Producers Luncheon, sponsored by **NARAS**, the recording academy, will pay tribute Thursday (6) at New York's Loews Summit to **Nesuhi Ertegun**, **George Avakian**, **Kenny Gamble & Leon Huff**, and **David Hall**. Also, the **Russ Sanjek Award** will go to songwriter **Doc Pomus** and a special award will be presented to Loews Hotels president **Jonathan Tisch**, who chaired the New York City Host Committee for the 1988 Grammy Awards. Tickets for the event are \$60; checks can be mailed to the New York NARAS chapter at 157 W. 57th St., 10019. For more info, call NARAS at 212-245-5440.

**HONOR ROLE:** **Bert Padell**, business manager for such music stars as **Cyndi Lauper** and **Madonna** and comic **Jackie Mason**, will receive the 1988 Humanitarian Award from the **American Diabetes Assn.** Nov. 4 at New York's Pierre Hotel. The co-chairs are **Art Kass**, president of **Sutra Records**, and his wife, **Carole**, who has had diabetes for the past 25 years. For more info on the dinner, call 212-947-9707.

**FIRST JAZZ GIG:** **Billboard Books** has entered the jazz-book market with "Jazz Giants: A Visual Retrospective," which contains 359 photos of jazz artists, 52 of which are in color. The book, which retails for \$60, was compiled by **K. Abe**, one of Japan's leading music photographers and jazz authorities. There's also an introduction by **Nat Hentoff**.

**SUMMONED TO A SUMMIT:** **Linda Blum-Huntington** of **EMI Music Publishing North America** appears to be the only publisher rep chosen to go to the Soviet Union

this month to take part in a venture between American and Soviet songwriters. The purpose of the trip is to create songs to be performed by artists of the nations for an album to be released in the latter part of 1989 (Billboard, Sept. 3). The venture operates under the theme of Music Speaks Louder Than Words.

**NOTES FROM NARM:** At the National Assn. of Recording Merchandisers Retailers Conference Sept. 27-29 in San Diego, **Eddie Gilreath**, VP of sales for **Geffen Records**, was elected chairman of the trade group's Manufacturers Advisory Committee for 1988-89. The committee also agreed to again support a merchandising campaign for **Dick Clark Productions'** American Music Awards television broadcast in January and to fund a new summertime promotion for NARM member stores, to be called Take A Song Along.

**INDEPENDENT THINKERS:** A recent Billboard story told of video dealers' ire at **Warner Home Video** for the company's efforts to solicit direct consumer purchases through product inserts. Compare this tactic with the strategy at **Rounder Records**, where some recent releases from the indie's various labels contain a catalog promotion that declares, "Whenever possible, buy these records from your local shop. The independent labels need good record stores in order to survive, and retailers need to be encouraged to carry specialist music."

**HEIN OF THE MOVIES:** **Enigma Entertainment Corp.** chairman **William Hein** and film music consultant **Joe Regis** have formed a new movie development and production company, **Los Pictures Corp.** Enigma is not involved financially in the partnership. Unsurprisingly, the first two projects announced by the company are music oriented: "I Fought The Law," a \$5 million feature about the life and mysterious death of '60s rocker **Bobby Fuller**, and "Citizen Mojo," a \$2.5 million project that will star Enigma recording artist **Mojo Nixon**.

**ARBITRON DIARIES = JUNK MAIL?** **Kevin O'Neal**, PD of country **WBIG Greensboro, N.C.**, tells this unusual story: When four radio stations in his market sent out direct-mail pieces this fall, he responded by mounting a contest soliciting listeners' junk mail. If the station drew a Publisher's Clearinghouse catalog or some generic item, it was worth \$102 to the listener who sent it in; a competitor's piece was worth \$204. On Sept. 29, O'Neal says, a listener sent him four Arbitron diaries—each representing about 500 listeners—from the now-completed summer ratings period. (The woman had apparently received five diaries and sent in only one.) O'Neal says he'll send the now-worthless diaries to Arbitron. He also points out that **WBIG** was down by half a ratings point during the period in question, when he really could have used the diary mentions.

**THE PETITION:** **Bruce Springsteen**, **Sting**, **Peter Gabriel**, **Tracy Chapman**, and **Yousou N'Dour** have petitioned Soviet authorities to allow the Human Rights Now! tour to play Moscow this month. A statement on behalf of the group declares, "We believe it is vital and appropriate that our concert come to Moscow." While the artists acknowledge time is short, they feel they have the experience to mount a show on short notice.

## TRADE ASSOCIATION CHIEF EXECUTIVE

NARM and VSDA seek a highly qualified individual to head the professional staff which jointly serves the trade associations representing the two facets of the pre-recorded home entertainment industry. Applicants should have knowledge of the video software business, the music business, and experience in association management or a related field. Excellent compensation package. Applicants should apply by letter and accompanying resume to Search Committee, Association Offices, 3 Eves Drive, Suite 307, Marlton, New Jersey 08053.

## COMBI-PLAYERS: DEMAND UP, BUT SO ARE PRICES

(Continued from page 6)

cause "we understood the market was limited. We wanted to have a player with broad-based appeal—not just for 8-inch and 12-inch laser-discs."

Also, he says, Yamaha reasoned that with CD-player penetration at only 7% in the U.S. at that time, many potential hardware purchasers would opt for a combi-player that would give them more entertainment options.

He adds that whereas several thousand CD titles were available, laser-disc software availability was—and still is—a problem. Although up to 2,500 items are supposedly in release, he says, "there are large secondary and tertiary markets where you just can't find those titles."

Market adds that the 5-inch CDV "hasn't done as well as we expected,"

mainly due to the fact that relatively few CDV singles have been released. "I think the larger configurations are the key to the market. The 5-inch is

only the icing on the cake, and it cannot and will not drive the laserdisc market," he declares (see related story, page 57).

## IFPI, BIEM AGREE TO AMENDED MECHANICAL RATES

(Continued from page 1)

Previously, CD royalties were calculated at 11% of the PPD for the corresponding LP, without any packaging deduction or adjustment for discounts.

In addition, staged decreases in the transitory deduction have been renegotiated and will be 15% in 1989 and 10% in 1990.

Retroactive from July 1 this year, the adjustment of the PPD for CD product, which was previously negotiated nationally up to a maximum of

4%, will now be a flat 4% applicable to all sound carriers. The result of the changes is that the net royalty rate for CDs will be 7.6032% for the first half of 1988 in most countries and 7.392% for the second half.

The negotiations took place mid-September in Amsterdam. The IFPI delegation was led by **Nesuhi Ertegun**, president, and **BIEM** representatives were headed by **Jean-Loup Tournier**, president of **BIEM's** Comite du Direction.

# KIDS' STUFF

## Sony's New CD Portable Aims For Children's Ears

BY AL STEWART

NEW YORK Forget toy trains and red wagons. If Sony has its way, the gift for kids this Christmas will be a compact disk player.

With an eye toward garnering brand recognition with tomorrow's consumers, the company has pulled the wraps off of a line of brightly colored portable audio gear targeted at children. The specially designed collection, part of the company's ongoing My First Sony line, includes a CD player, a boom box, walkie-talkies, a Walkman, and a tape player that lets children sing and drum along with the music.

Each unit is encased in a durable plastic housing with oversized buttons and knobs. The tape players also feature an automatic shut-off to save on battery power.

"We're hoping the children will come to associate high-quality audio products with the Sony name," said Neil Vander Dussen, president and chief operating officer of Sony Corp. of America, during a press conference here.

Vander Dussen also noted that the availability of a CD player tailored specifically to the needs of children will spur sales for the fledgling children's CD market.

The My First Sony D-5000 CD player, which has a list price of \$199.95, will be packaged with a 3-inch CD sampler of children's songs from such artists as Raffi and Tom Chapin. The promotional CD, a joint effort of Sony and A&M records, will be included in the first 10,000 units to help create awareness of CDs made for children under 12.



Sony's multicolored D-5000 is the first CD player designed for kids.

Similarly, consumers who buy any of the My First Sony tape players—including the model CFS-2020 boom box (list price \$89.95) and the model WM-F3030 Walkman (list price \$44.95)—will receive a coupon good for two free sing-along cassettes. The promotion is being conducted with Peter Pan Industries and runs until Feb. 28.

The third tape player in the line, model TCM-4040 (list price \$69.95), includes a microphone for singing along plus six sound pads that create various drum sounds or animal noises.

Sony also rolled out three portable audio products designed for campers, hikers, and others requiring more durable hardware. The Outback series units are water-resistant and coated with a special rubber compound called elastomer. The line includes a boom box with 4-inch speakers (model CFS-D960, list price \$219.95); a combination radio/cassette-player Walkman (model WM-AF79, list price \$159.95); and a radio-only Walkman (model SRF-75, list price \$59.95).

## Survey: Music Is A Major For School-Aged Consumer

NEW YORK Kids aged 6-17 spend a sizable percentage of their personal funds and the majority of their free time either buying, talking about, or listening to music, according to a joint study by cable channel Nickelodeon and research firm Yankelovich Clancy Shulman.

The findings, based on 1,500 personal interviews conducted from October 1987-January 1988, seem to back up the most recent Recording Industry Assn. of America statistics, which show 10-14-year-olds accounting for almost 10% of the nearly \$5 billion spent on prerecorded music in 1986.

When asked to name the things on which they had spent their own money in the past two to three weeks, 26% of youths 6-17 years old named prerecorded music in all configurations as the No. 1 entertainment item. The only items purchased with greater frequency were candy, soda, and junk food. Lagging behind music were such other entertainment items as magazines (19%), movies (19%), books (13%), and pinball/video games (11%).

According to the Nickelodeon/Yankelovich report, 9-17-year-olds also spend much of their free time either browsing or buying in record stores: 57% said they visit a music retailer at least once a month and 29% stop in stores a minimum of once a week.

Asked how much they discuss music with their friends, 89% of 9-17-year-olds responded either "a lot" or "a little," with only 10% answering "never."

Listening to music—either on the radio (62%) or on records or tapes (54%)—ranks just below watching TV (81%), eating snacks (76%), and doing homework (72%) as an after-school activity before dinner. Sixty-two percent also listen to music while doing their homework.

Finally, the study asked kids about the kinds of music they prefer to listen to. No surprises here, with 72% of the respondents listing rock as their No. 1 choice. The next most popular genres were soft rock (50%), top 40 (49%), rap (42%), sound tracks/shows (31%), heavy metal (29%), and country, jazz, and R&B, each with 18%. STEVEN DUPLER

## VIDEO RENTALS BENCHED AS OLYMPICS TAKE OFF

(Continued from page 4)

the number of commercials aired during the games. "Most everybody who comes in complains," Crawford says. "Even at my house, they complain."

Some observers believe the amount of commercials on the broadcasts have helped fuel the increase in blank-tape sales.

Grand Prairie, Texas, outlet MovieLand reports business "very slow," according to owner Evelyn Weldon-Thomason, who has one company-owned store and two franchises. "The weekend is even slower than weekdays," she says. Weldon-Thomason also reports that the summer games have hurt her business more than the Winter Olympics, mainly because of the controversies surrounding several events.

Rick Russack, president and owner of Video Revolution, a four-store chain in Concord, Mass., says business is "substantially worse than normal, but this is traditionally the worst month of the year."

"It's really murdering us," Russack says. "For blank tapes, we're 30%-40% up, but that doesn't even come close to picking it up."

Nick DeMasse, co-owner of Video Place in Exeter, N.H., says tape sales are up about 50%, but rental business is "drastically down, further than normal." DeMasse reports that customers frequently ask him what's on the Olympics.

Flying against the trend are the Springfield, Va.-based Erol's and Philadelphia's West Coast Video.

Erol's, a 167-store chain, reports

business up an incredible 22% during the Olympics, with blank-tape sales up 15% the week before the Olympics. The percentages are based on store figures submitted last year for days coinciding with the Olympics, making allowances for new stores that have since joined the chain.

"There are some big movies out there right now," says Van Stevenson, the director of public relations for Erol's. "We didn't expect to do near as well as we have. One of our analysts says we should get the gold medal for our rental performance. With the football games and the presidential debate, last Sunday's rentals were still 27% ahead of the same day last year."

Likewise, West Coast Video has no real problems with Olympics competition. Harvey Dossick, director of purchasing for the 300-store chain, says the outlets are "maintaining their numbers," with some showing "slight" drops in rentals. Others in the web report increases specifically because of the Olympics.

"People are saying, 'I want something to watch tonight because I'm certainly not watching water polo,'" Dossick says. He credits the number of "decent titles" now on the market with maintaining the chain's business.

Assistance in preparing this story was provided by Earl Paige in Los Angeles, David Wykoff in Boston, Charlene Orr in Dallas, and Jim Bessman in New York.

## SENATE PASSES CHILD-PORN MEASURE 97-0

(Continued from page 5)

Act, S. 2488, introduced by Sen. Christopher Dodd, D-Conn., its progress is difficult to chart, say lobbyists who oppose it.

At press time, other legislators were attempting to shackle the Dodd bill with even more amendments that have nothing to do with its requirements for federal rules for corporations to give leave time to new parents.

The more complicated and multifaceted the bill becomes, say the lobbyists, the more difficult it might be for the measure to win approval in the House.

As the Senate vote indicates, not even Senate liberals and moderates chose to vote against the measure, despite late grass-roots lobbying on the troublesome aspects of the act.

Late last month, Sen. Howard Metzenbaum, D-Ohio, who expressed reservations about Title II, got a lesson in hardball politics from Republicans who, it is charged, leaked a draft of a compromise bill to his opponent in his upcoming election. Metzenbaum's opponent went on radio soon after and accused the senator of caving in to porn peddlers (Billboard, Oct. 1).

The Moral Majority held a rally on Capitol Hill Sept. 22 and accused Metzenbaum and Sen. Joseph Biden, D-Del., chairman of the Judiciary Committee, and Sen. Dennis DeConcini, D-Ariz., of "pandering to the porn industry and to organized crime." The Moral Majority also delivered petitions to legislators from more than 55,000 people.

Some insiders conclude that persuading legislators that the child-pornography protection part of the act should be separated from the ob-

scenity-prosecution section is even more difficult because of the intensity of right-wing support and the inability of the entertainment industry to respond quickly to the dangers of the act with an orchestrated panindustry plan of opposition.

Others suggest that even if the industries affected had struck back sooner, the bill would have been a most difficult one to deal with because in an election year, few legislators want to be viewed as holding back attempts at cracking down on porn, no matter how correct, reasonable, or constitutionally proper their efforts might be.

Even though the bill was passed unanimously, several legislators, including some proponents, said during the vote that they doubt the constitutionality of certain parts of the act.

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AND

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(AM 1252)



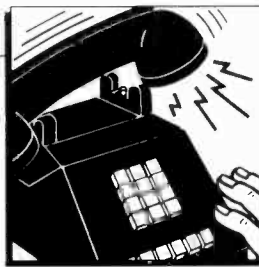
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## INSIDE TRACK



Edited by Irv Lichtman

**RAISIN' A STORM:** Priority Records is less than thrilled with Atlantic Records' plan to release Oct. 14 the soundtrack album of a November TV special, "Meet The Raisins," featuring the California Raisins. Priority, which has had platinum success with the group's renderings of rock oldies, says it agreed to the album's release on Atlantic under two restrictions: that the album be released no earlier than November and that it contain no oldies. However, Atlantic has already marketed a picture-sleeve single from the album with Stevie Wonder's "Signed, Sealed, Delivered I'm Yours" b/w "Green Onions." Both Priority and Atlantic apparently made their deals with Applause Licensing. Priority president Bryan Turner notes that his label has exclusive worldwide rights to the California Raisins, which features Buddy Miles as lead vocalist, and promises "the severest action we can take within our legal rights." As of press time, Atlantic had no comment, and Applause spokesmen were unavailable. For its part, Priority released a second Raisins album, "The California Raisins Sweet, Delicious & Marvelous" in September and markets "Christmas With The California Raisins" Monday (3).

**BACK ON TRACK?** No sooner had Track heard that the Mike Stewart/Evergreen Entertainment \$20 million deal for Island Music had fallen through than it got an update: It's back on track again.

**AWAKE IN U.K.:** Juggy Gayles tells Track a Sleeping Bag U.K. counterpart to his hot U.S. label opens shop Oct. 18 with former Virgin exec Mervin Lin heading the London-based setup. The first act under the logo there is Todd Terry Project.

**WORKING IT OUT:** The yet-to-be-named national-concert-promoters trade organization is still about a month away from any major announcements, reports Jack Boyle, head of Washington, D.C.-based Cellar Door Concerts and group spokesman. Boyle says lawyers are now working on the organization's charter. After creation of the standard, a mailing will invite all national promoters to join the new organization, without regard to competitive rivalries. "The idea is to create an organization for the good of the industry," Boyle says.

**MUSIC THERAPY:** Atlantic Records chairman Ahmet Ertegun was on hand at a press conference in New York Sept. 22 to announce the establishment of the Nordoff-Robbins Music Therapy Foundation Inc., which is housed by New York Univ. A registered charity in the U.K. since 1980, Nordoff-Robbins reaches children through music. A fund-raiser banquet/celebrity auction is set for Nov. 17 in New York. Besides Ertegun, who chairs the foundation, Curt Smith of Tears For Fears attended the press briefing, where it was learned that John Reid, Elton John's manager, had donated \$25,000 in seed money.

**INTERSTATE ITEMS:** For practical reasons, news of the label move that saw Jim Caparro shift from CBS to VP of PolyGram sales quickly reached the meeting of racker/one-stop Interstate Group Inc. in Hershey, Pa. (Sept. 22-25). Caparro had been scheduled to give the CBS branch presentation Sept. 23. When he didn't show up, a call was made to CBS that revealed that Caparro had left the company... CEMA's presentation Sept. 22 included a tricky "Price Is Right"-type contest in which  
*(Continued on page 82)*

## CLEVELAND KICKS IN CASH TO KICK OFF ROCK HALL

*(Continued from page 6)*

vich, museum board chairman Robert R. Broadbent said the hall is "now on a sound, businesslike footing." Broadbent acknowledged that Rock And Roll Hall Of Fame Foundation trustees in both Cleveland and New York thought it was floundering last December. The foundation is headquartered in New York.

Since then, Broadbent said, the foundation has appointed a task force to develop a construction and financing timetable. Foundation members gave their blessing to the task force's plan at a Sept. 19 meeting in New York, Broadbent said.

Hall officials would not disclose the plan, calling it a working document that contains proprietary marketing information.

The press conference mood was upbeat and the presentation ceremonial, spiked with various visual aids and models of the interior.

Designed by New York and California museum designer Barry Howard, the Hall Of Fame interior will stress people, performance, and production.

The hall will be "the mecca for the rock'n'roll fan," says Iain Robertson, chairman of the task force and an executive with BP America. A people area will highlight "the stars and the backroom boys" of rock'n'roll, he said. A performance area will screen clips of rock shows in an atmosphere designed to induce nostalgia and underline the music's ambience; and a production area will stress technology, Robertson said.

The building will also house a 400-seat theater, a multimedia collage

honoring rock, six small performance venues, a recording studio, temporary exhibit galleries, archives, retail and food outlets, and the hall itself, which Robertson said "will be the shrine where the inductees are commemorated."

With an exterior designed by the celebrated architect I.M. Pei, the building will incorporate a museum "that's advanced technologically [and] that can be programmed for changes," Robertson said.

The center of the hall will feature a series of acrylic forms, suspended in glass and containing images of hall inductees. The idea is to make the hall an interactive environment, according to hall officials.

Plans call for an 18-story, 75,000-square-foot building linked by underground walkways to the existing Tower City Center complex. The heart of Tower City, completed in 1930, is Terminal Tower, the tallest building in Cleveland. Terminal Tower anchors Public Square, the downtown core.

The mostly glass structure will overlook the Cuyahoga River and the Flats, a bustling area similar to New Orleans' Bourbon Street.

In addition to raising some \$9 million in corporate gifts in the past six months, the foundation already has a commitment for \$4 million from the Ohio state government, and the city of Cleveland has pledged \$8.6 million toward such work as broadening surrounding highways to ease access to the hall.

"Let me underscore that our partners in New York are as committed

to the structure in Cleveland as we are," Broadbent said, noting that New York trustee Jann Wenner has agreed to head a special fund-raising group that will target the record industry.

"We do believe that once opened, the museum will be self-supporting," Robertson said. He estimated that 600,000 people will visit the hall each year. The building is expected to cost \$21 million, and exhibits and displays, \$13.8 million. The foundation has budgeted \$5 million for a contingency fund, with the rest going toward development, planning, and operations.

Ground will be broken in March 1990, Broadbent said. The project will be completed in 1991 and will open the following spring, according to his agenda.

Broadbent said the trustees will continue soliciting money from corporations. "In order to raise \$48 million," he said, "you have to do it in big chunks."

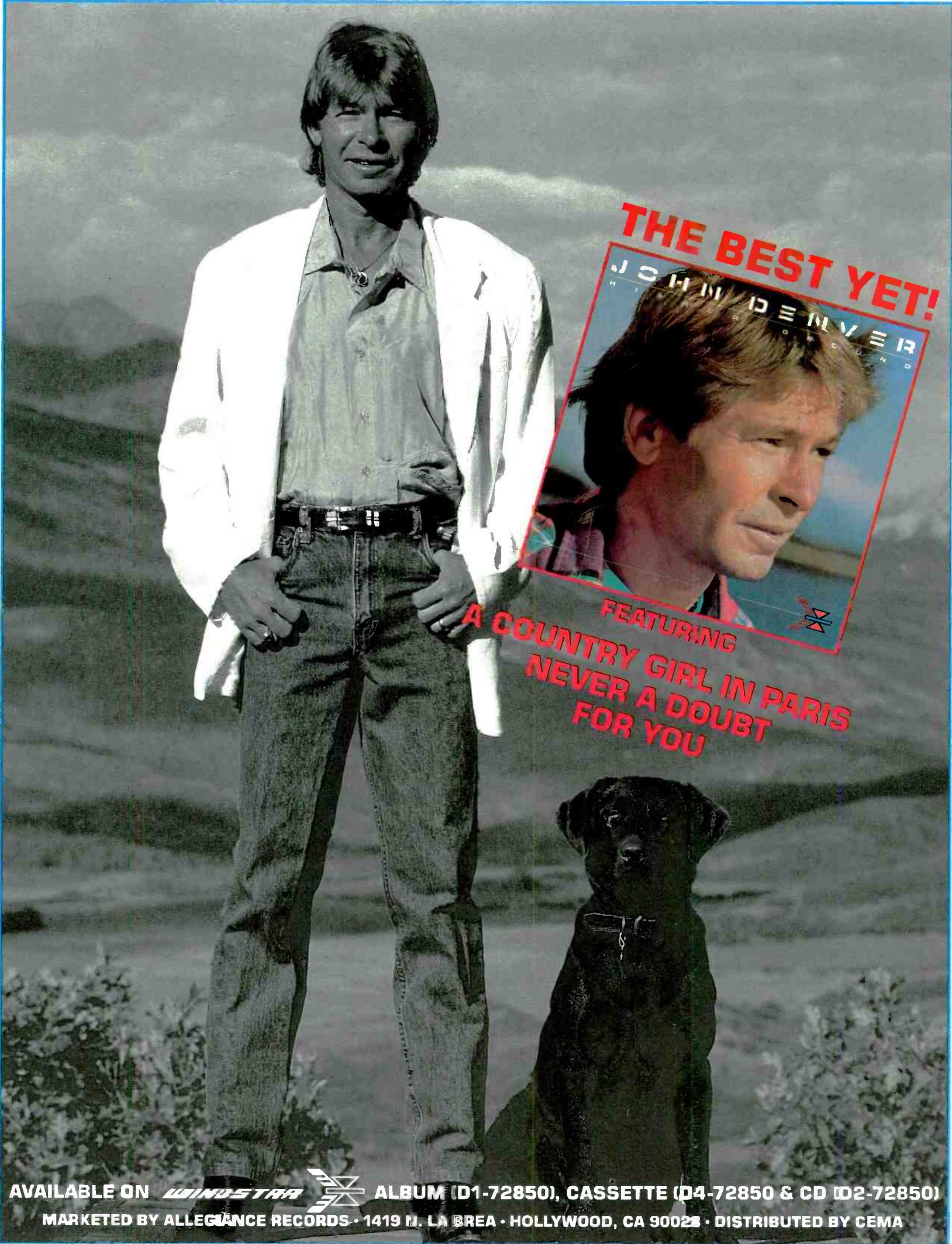
Trustees hope to raise \$26 million of the total in Cleveland, \$10 million from the recording and related industries, and \$5 million through a two-hour, nationally televised show resembling the one produced in Madison Square Garden for Atlantic Records, Broadbent said.

Broadbent also anticipates acquiring another \$12.5 million in federal and state funds, \$7.5 million of that from the federal government.

*Assistance in preparing this story was provided by Bruce Haring in New York.*



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